

**INTERNATIONAL CONFERENCE IN CHILDREN'S  
LITERATURE AND TRANSLATION STUDIES  
(CLTS)**

**New voices in Children's Literature in Translation:  
Culture, Power and Transnational Approaches**

**22-23 August 2024, Stockholm (Sweden)**

**Book of abstracts**



CLTS

CHILDREN'S LITERATURE  
TRANSLATION STUDIES



OLLSCOIL NA GAILLIMHE  
UNIVERSITY OF GALWAY



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## Welcome

Dear colleagues,

Welcome to the 2024 Children's Literature Translation Studies (CLTS) conference in Stockholm, Sweden! We are delighted that so many scholars and practitioners have joined us from all around the world to bring “New Voices in Children’s Literature in Translation: Culture, Power and Transnational Approaches” to the forefront of the future of our field.

We are excited about the discussions and debates that will no doubt emerge during these two days of children’s literature in translation, an area of research that continues to grow exponentially. The more than 200 abstracts we received from 55 countries are testament to how much the field has grown! Unfortunately, logistics limited the number of papers we could accept, but the blind-review process we carried out will ensure that our programme features some of the most exciting research in our field today. We are sure everyone in attendance joins us in thanking the members of the scientific committee for reviewing all those abstracts in such a short time. The number of abstracts we received and the clear appetite that exists for an event like this one is also evidence that CLTS needs to find a common international research platform, one where networks can emerge organically across languages and borders.

The conference hosted by KU Leuven in Brussels and Antwerp in Belgium in 2017 brought together two disciplines which had, until then, worked mostly independently of each other. Many exciting projects and collaborations emerged from that meeting in 2017. For example, the publication that followed the conference, *Children’s Literature in Translation. Texts and Contexts*, edited by Jan van Coillie and Jack Mc Martin, received the Edited Book Award from the International Research Society for Children’s Literature (IRSL) in 2021 for “highlighting the importance of the volume as well as translation studies for international children’s literature research” (Plieth 2022: 795).

There has been no international gathering since 2017, and we think it is time to put that right. Judging by the response to our Call for Papers, you agree with us. Our hope is that the appetite we all share for this event can serve to make this conference as successful as the one in 2017, and that when we bring the event to a close, it will continue to serve as a basis for future collaborations to shape our field.

Over the two next days, we will engage with a diverse array of presentations and discussions that centre on the critical themes of Culture, Power and transnationalism. Michal Borodo will open the first day with an exciting talk that reflects on the role of the “translator,” while Vanessa Leonardi will explore the “unveiling ideologies” of Young Adult book covers on the second day. From the intricacies of linguistic adaptation to the cultural considerations in translation, our collective expertise will enable us to shed some light on the critical role of translators in bridging cultural divides, transnational exchanges, reception, power dynamics, ideology and pragmatics issues on the translation of children's literature. We also have the privilege of hosting a round-table with 2019’s ALMA laureate Bart Moeyaert, Elina Druker and Annika Johansson to discuss translation(s), dissemination of works, and the impact of literary awards. Finally, Gillian Lathey and Emer O’Sullivan will close

the conference by reflecting on the research presented and by offering their own inspiring ideas on how to continue shaping the future of our field. Our exciting programmes means that they will have much to ponder!

The Institute for Interpreting and Translation Studies at Stockholm University is honoured to host this event, which is the result of an international collaboration between Stockholm University (SE), Uppsala University (SE), University of Galway (IE) and Heriot-Watt University (UK). It is also planned in cooperation with the Children's in Translation Network (CITN) – make sure you bookmark our homepage so that you can follow the webinars.

We would like to acknowledge that the conference was made possible thanks to the support of Riksbankens Jubileumsfond, Vitterhetsakademien and Astrid Lindgren Memorial Award (ALMA). Without their support, we would not have been able to take advantage of this inspiring setting to further our academic pursuits and to forge new connections and collaborations.

Thank you for your participation and contribution to what promises to be a stimulating and rewarding conference. We look forward to the discussions and innovative ideas that will emerge from our time together.

Warmest regards,

### **The Conference Organizers**

Pilar Alderete Diez (IE), Valérie Alfvén (SE), Sara Van Meerbergen (SE), Charlotte Lindgren (SE), Owen Harrington Fernández (UK)

## Organizing Committee (also in the scientific committee)

- Pilar Alderete Diez (University of Galway, Ireland)
- Owen Harrington (Heriot-Watt university, United Kingdom)
- Sara Van Meerbergen (Stockholm University, Sweden)
- Charlotte Lindgren (Uppsala University, Sweden)
- Valérie Alfvén (Stockholm University, Sweden)

## Scientific Committee

In alphabetic order

1. Anne O'Connor (University of Galway, Ireland)
2. Annika Johansson (Stockholm University, Sweden)
3. Audrey Coussy (McGill university, Canada)
4. Cecilia Alvstad (Østfold university college, Norway)
5. Elin Svahn (Stockholm University, Sweden)
6. Elisabeth Bladh (Stockholm University, Sweden)
7. Elke Brems (KU Leuven, Belgium)
8. Heidi Grönstrand (Stockholm University, Sweden)
9. Inês Costa (University of Aveiro, Portugal)
10. Irina Ruppó (University of Galway, Ireland)
11. Jack McMartin (KU Leuven, Belgium)
12. Jan Pedersen (Stockholm University, Sweden)
13. Julia Lin Thompson (University of Sydney, Australia)
14. Lindsay Myers (University of Galway, Ireland)
15. Lorna Shaughnessy (University of Galway, Ireland)
16. Malin Nauwerck (The Swedish Institute for Children's books, SBI, Sweden)
17. Marcus Axelsson (Østfold university college, Norway)
18. Mickaëlle Cedergren (Stockholm University, Sweden)
19. Paula Gentile (University of Trieste, Italy)
20. Reglindis De Ridder (Stockholm University, Sweden)
21. Sara Bokaie (Istanbul Arel University, Turkey)
22. Ulf Norberg (Stockholm University, Sweden)
23. Vanessa Joosen (Antwerp University, Belgium)
24. Yvonne Lindqvist (Stockholm University, Sweden)

## Keynote Speakers

### Michał Borodo

Kazimierz Wielki University, Poland

#### *Children's Literature Translator Studies*

During this talk, I'll reflect on the concept of Children's Literature Translation Studies (where does it come from? when was it first used?) to then suggest, by changing one word in this sequence of words, a perspective of Children's Literature Translator Studies. The talk will initially refer to Andrew Chesterman's concept of Translator Studies and the research in this area. I will then focus on three different stories of flesh-and-blood migrating people involved in literary translation in the twentieth and twenty-first centuries. The first one of these stories centres on Lucia Merecka Borski, who emigrated to the US at the age of 16 to later become one of the most active translators of fairy tales into English in America of the twentieth century. The second story focuses on Edith and Sidney Sulkin – emigrants from Eastern Europe and the first ever translators of the classic *King Matt the First*, the Polish novel most often translated into English in history. The third story is that of Marek Kazmierski, who at the age of 12 emigrated from communist Poland to England, to then move back to Poland as an adult – a writer, publisher and a pro-active translator experimenting with and publicizing his translations online. Adopting the perspective of Translator Studies, I'll also reflect on the concepts of transcreation, translation for reading aloud, translator (in)visibility and alternative translation.

**Michał Borodo** is Associate Professor in the Department of English Linguistics at Kazimierz Wielki University in Bydgoszcz, Poland. He has published on various topics in Translation Studies and his research interests include the translation of comics, children's literature, volunteer translation, as well as translation and globalization. He wrote *Translation, Globalization and Younger Audiences* (2017) and *English Translations of Korczak's Children's Fiction* (2020), co-edited *Moving Texts, Migrating People and Minority Languages* (2017) and *Zooming In: Micro-Scale Perspectives on Cognition, Translation and Cross-Cultural Communication* (2017), and recently edited a special issue of *inTRAlinea* on the translation of comics (2023).

<https://englishlinguistics.ukw.edu.pl/jednostka/departament-of-english-linguistics/members/56314/michal-borodo>

**Vanessa Leonardi**

Sapienza University of Rome, Italy

### ***Unveiling Ideology: Translation and Reception of Young Adult Book Covers***

An analysis of the translation and reception of young adult (YA) book covers can shed light on a frequently overlooked dimension of ideological manipulation. Young adult literature (YAL), primarily targeting readers aged between 12 and 18, has experienced a dramatic increase in popularity and cultural significance over the past few decades. YAL encompasses a diverse range of genres, including fantasy, romance, dystopian fiction, and contemporary realism, catering to the varied interests and preferences of its audience. YAL is characterised by its visually captivating book covers, which play a crucial role in attracting readers and influencing their interpretation of the material. These covers serve not only as marketing tools but also as visual representations of the themes, characters, and atmosphere, thus providing a glimpse into the narrative. Nevertheless, the significance of book cover design in YAL may extend beyond mere aesthetics to serve as a powerful medium to convey ideological messages and cultural values to young readers. Design decisions for book covers are often influenced by factors unrelated to the content, such as editorial guidelines, marketing strategies, and ideological agendas. Whether intentionally or unintentionally, the design choices made by publishers and designers can shape readers' perceptions of gender, race, and social norms, thereby influencing their interpretation of the text and their engagement with its themes. Although there is a considerable body of research on YAL within translation studies, the visual and communicative aspects of book covers remain largely unexplored. This presentation aims to address this gap by examining ideological shifts in book cover design through various case studies, with a particular focus on translation and reception. Through the exploration of these case studies, the audience will gain deeper insights into how book covers can authentically represent texts and their authors, serve as strategic marketing tools devised by publishers to enhance sales, and/or manipulate the message, content, and identity for ideological reasons, thus leaving (YA) readers lost in translation.

**Vanessa Leonardi** is Associate Professor of English Language and Translation Studies at the Italian University of Sapienza in Rome. Her research interests lie mainly in the fields of Translation Studies, Gender Studies, ESP and English language teaching. She has published profusely in these fields. Her major publications include *Gender and Ideology in Translation* (2007), *The Role of Pedagogical Translation in Second Language Acquisition* (2010), *Cognitive English Grammar* (2012) and *Ideological Manipulation of Children's Literature through Translation and Rewriting* (2020). She has been invited as keynote speaker in several international conferences.

[https://phd.uniroma1.it/web/Vanessa-LEONARDI\\_nC5131\\_EN.aspx](https://phd.uniroma1.it/web/Vanessa-LEONARDI_nC5131_EN.aspx)

## Honorary Guests

Emer O'Sullivan and Gillian Lathey will close the conference with summary notes.

### Emer O'Sullivan

Leuphana University Lüneburg, Germany

**Prof. Dr. Emer O'Sullivan** is Professor of English Literature at the Institute of English Studies at Leuphana University Lüneburg. Her fields of interest are comparative literature, translation studies, image studies, children's literature and literature in the classroom (intercultural aspects and children's literature in foreign language learning and teaching). She is the author, together with Dietmar Rösler, of eight genuinely bilingual children's books but also of the one of the first volume on *Comparative Children's Literature* (2005, translation Anthea Bell) based on her book *Kinderliterarische Komparatistik* which won the IRSL-award for outstanding research in 2001.

<https://www.researchgate.net/profile/Emer-Osullivan>

### Gillian Lathey

University of Roehampton, United Kingdom

**Gillian Lathey** is Honorary Senior Research Fellow at the University of Roehampton, and is a co-founder and judge of the Marsh Award for Children's Literature in Translation. Publications include *The Translation of Children's Literature: A Reader* (Multilingual Matters, 2006) and *The Role of Translators in Children's Literature: Invisible Storytellers* (Routledge, 2010).

<https://www.researchgate.net/profile/Gillian-Lathey>

## Roundtable

In collaboration with Astrid Lindgren Memorial Award (ALMA)



Astrid Lindgren  
Memorial Award

**Date:** 22th August 2024

**Time:** 16.15-17.00

**Room:** D6

## About the meaning of translation for the transnational circulation of an authorship

Moderator

- **Sara Van Meerbergen**, Associate Professor in Dutch and researcher in children's literature and translation studies at Stockholm University

Discussants

- **Bart Moeyaert**, Belgian writer, ALMA laureate 2019, translator. Bart Moeyaert is a multi-award winning author who has written for children and young people since his debut at age 19. His large and diverse body of work encompasses over fifty titles, ranging from picture books and YA works to poetry, plays, song lyrics, television screenplays and essays.
- **Annika Johansson**, translator, Associate Professor in Dutch and researcher in translation sociology at Stockholm University in Sweden. She translated, among others, Bart Moeyaert into Swedish.
- **Elina Druker**, Professor in children's literature and former ALMA jury member.

The **Astrid Lindgren Memorial Award (ALMA)** is the world's largest award for children's and young adult literature. The award amounts to SEK 5 million and is given annually to a single laureate or to several. Authors, illustrators, oral storytellers and reading promoters are eligible for the award, which is designed to promote interest in children's and young adult literature. The UN convention on the Rights of the Child is the foundation of their work. An expert jury selects the laureate(s) from candidates nominated by institutions and organisations all over the world. The Astrid Lindgren Memorial Award was founded by the Swedish government in 2002 and is administrated by the Swedish Arts Council.

## Presentations (in alphabetic order from first name)

### Aleksandra Wieczorkiewicz

#### Ewa Rajewska

Adam Mickiewicz University, Poznań, Poland

#### *The Case of Adaptation. Adaptation Strategies in Translations for Children in 19th and Early 20th-century Poland*

The element of adaptability pervades all translated texts; it is manifested in the entire spectrum of possibilities: from free translations, paraphrases and imitations loosely related to the original, to translations 'proper' (adequate, 'faithful'), in which it is also present. Adaptation and translation are closely linked, though their relationship is not an easy one: adaptation can be seen as the opposite of translation proper, "a text generally not accepted as a translation, but recognized as representing a source text" (Bastin 2019: 10). However, with the emphasis on its functionality, it can come close to a broad definition of translation as "an attempt to make text 'relevant' or easily comprehensible to new audiences and readerships via the processes of proximation and updating" (Sanders 2006: 19). Translation is frequently seen as an 'ideal image' of the source text, while adaptation as its potential subversion. Is adaptation a translation strategy that reaches the 'extreme limit of translation', or a practice akin to translation but not translation itself? Is it an 'abuse', a 'betrayal' and 'infidelity' to the source text, or, on the contrary, a recipe for the successful transfer from culture to culture and a way to ensure its best reception in the target context (Vandal-Sirois, Bastin 2012: 23)? In children's literature, adaptation is of particular importance – both as the practice of adapting general literature *ad usum delphini* within the same language, and as a translation strategy, characteristic for translating children's texts (Bastin 2019: 11).

Adaptation is frequently dominant there, valued and exercised in many different ways (Klingberg 1986, Oittinen 2000) – by using summarizing techniques, paraphrase, omissions (often verging on censorship) and, most especially, domestication; it serves different purposes and various projects of the child reader. The adaptation approach is also the subject of reflection by translators, who, in their paratexts – prefaces, afterwords, commentaries, footnotes – feel a need to explain their adaptive decisions (Lathey 2014). In our presentation we will examine both the explicative approach to adaptation (in the translators' paratexts) and how adaptation implicitly works in texts translated for children. We will aim to define how adaptation – in 19th and early 20th-century Poland the predominant strategy in translating for children – has evolved: how translators justified its necessity, what alternatives were proposed, and whether a line can be drawn between adaptation and translation 'proper'.

The research is a part of the project "Half a Century of Children's Literature in Poland. Texts for a young audience in the context of power and cultural production: the recipient of literature – literature as a recipient" (OPUS 21 2021/41/B/HS2/00876) funded by Polish National Science Centre.

## References

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**Aleksandra Wieczorkiewicz** is an assistant professor at the Faculty of Polish and Classical Philology and a researcher in the Children's Literature & Culture Research Team at Adam Mickiewicz University in Poznań, Poland. Her academic interests include English children's literature of the Golden Age, Polish juvenile writings, and children's literature translation studies. She has authored two monograph books and numerous academic articles and book chapters; one of her recent publications concerns the history of influence of the English-language classics on the Polish juvenile literature (in "Retracing the History of Literary Translation in Poland, Routledge Research on Translation and Interpreting History", vol. 3). She is a literary and academic translator, and a member of the History and Translation Network

**Ewa Rajewska** is a literary and translation scholar, editor and literary translator, head of M.A. translation specialization at AMU's Institute of Polish Philology. Author of "Stanisław Barańczak – poeta i tłumacz" [Stanislaw Baranczak – a poet and a translator] (2007) and "Domysł portretu: O twórczości oryginalnej i przekładowej Ludmiły Marjańskiej" [An implied portrait: On the literary and translation works of Ludmila Marjanska] (2016), co-author of "Stulecie poetek polskich. Przekroje – tematy – interpretacje" [A Century of Polish Women Poets: Overviews, Themes, Interpretations] (2020). Translator of, among others, Kenneth Burke's "The Philosophy of Literary Form" into Polish (Filozofia formy literackiej, 2014) as well as children books by Joan Aiken, Lauren Child, Eleanor Farjeon, Jordan Sonnenblick, Andrew Clements and Jacqueline Wilson. She is also a member of the History and Translation Network.

**Alper Baladin**

**Halil İbrahim Balkul (co-author, non-presenter)**

Sakarya University, Turkey

*The Use of Machine Translation in Children's Literature: A Case Study on Robinson Crusoe together with Children's Opinions*

The research on machine translation dates back to the years before the discipline of Translation Studies was even named. Although machine translation has lost its popularity as a research topic from time to time, investigating the subject has been a continuing concern in Translation Studies for the last 20 years. On the other hand, children's literature, as a discrete topic, has a similar research history to machine translation and is not studied relatively in depth. The related literature lacks research which focuses on the usage of machine translation in children's literature and children's opinions on machine translation outputs. Filling this research gap may be significant for children and translators in terms of accessing more appropriate machine translation outputs. This study both aims to question the current use of machine translation in children's literature and to explore children's views on recent machine translations of children's literature.

The current study adopts qualitative research as a method. Lune and Berg (2017) identify this type of research as referring to the meanings, concepts, definitions, characteristics, metaphors, symbols, and descriptions of things (p. 12). Correspondingly, the researchers benefit from the case study strategy due to the nature of the present study. A case study is used to explore processes, activities, and events (Creswell & Creswell, 2018: 183).

The data were collected from qualitative interviews in September 2023. The participants of these interviews were four students aged between 10 and 12. These participants were chosen by utilising the convenience sampling method. Two machine-translated Turkish versions of Robinson Crusoe, published by Oxford University Press for children in 2000, were collected through DeepL and Google Translate. These two machine translation outputs were read by the participants. Their opinions about the texts and translation of children's literature were obtained via in-depth interviews defined by Seidman (Seidman, 2006: 9).

The findings of the study mainly reveal that the participants prefer the machine translation output of DeepL for a number of reasons though they state that they understand both machine translation outputs roughly. It is also uncovered that the older the participants get, the less their need for visuals exist in translations. In the current study, the children's preferences are shown to vary in response to the fluency, punctuation, the use of regular sentences and correct grammar in those machine translation outputs. As a result, it is observed that the machine translation of DeepL produced promising translation solutions in the genre of children's literature in the Turkish-English language pair. In addition, adopting domestication, explicitation and gloss translation methods is certainly more appropriate in the case of translating children's literature for 10-12 years old children.

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**Alper Baladin** graduated from the American University of Kyrenia, Cyprus, where he studied English Translation and Interpretation. His career continued in the Translation and Cultural Studies (English) Program at Ankara Hacı Bayram Veli University. With a case study on children's literature translation, he earned a master's degree. He has been a PhD candidate and employed as a research assistant in Translation Studies at Sakarya University.

## Anda Dimitriu

University of Bucharest, Romania

### *Of Dragons and Dwarves: How Christopher Paolini's Inheritance Cycle was Translated into Romanian*

With the 2023 release of Murtagh, Christopher Paolini's *Inheritance Cycle* has come back into the spotlight more than two decades after the release of its first volume, *Eragon*. As any widely popular young adult fantasy series, *The Inheritance Cycle* was also translated into Romanian, but only seven years after the release of the first English novel. With such a substantial timeframe, the gaps in original releases and translations become quite important to note. And this is not only from the point of view of a shift in perspective from the first to the fifth original English volumes, but also as a key aspect which impacted the Romanian translations.

In the years between these translations, the social circumstances and the nature of the Romanian readership have somewhat changed, but the most important difference for the translated texts is that the initial translator did not finish translating the series. Added to these circumstances is the fact that the fantasy lore of dragons, elves and dwarves sits rather uncomfortably on Romanian folklore, despite the multitude of recent translations from young adult fantasy novels. In this context, the present work represents a case study of how the five novels and one collection of short stories which comprise Paolini's series have been translated into Romanian. The main part of this analysis will be the comparison between the texts produced by the different translators which have dealt with the author's diegesis, but this comparison will be framed by aspects such as a changing socio-cultural context or the background of the translators.

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**Anda Dimitriu** graduated from the University of Bucharest and is now part of the English Department at the same university. After defending her PhD thesis on Gothic and violence in Cormac McCarthy's novels, her academic interests have broadened and come to include translation and adaptation studies, as well new pedagogies, and blended learning.

## Andressa Furlan Ferreira

Universidade Estadual de Campinas (Unicamp), Brazil

### *Similarities between the translation and illustration processes in children literature*

This research highlights some similarities between the translation and illustration process within the context of children's literature. According to Brazilian researcher Nilce Pereira (2008), book illustrations can be seen as a form of text translation in illustrated books, and translators and illustrators share common translation procedures. Based on this premise, illustrators' statements were analyzed in order to identify how translation and illustration processes overlap each other in terms of planning and decision-making. The collected data came from interviews displayed on the virtual showcase called Children Illustrators, which is run by a homonymic London-based advertising agency, which has been active since 2009. Specifically, the selected statements for the analysis answer the question, "Talk us through the process of creating one of your latest illustrations or books." The study was conducted through the qualitative interpretive approach, drawing on the publicly available written statements. The theoretical framework combines Emer O'Sullivan's map of the field of translating for children (2019) and the systematic framework for translation decisions proposed by Dagmar Abfalter, Julia Mueller-Seeger and Margit Raich (2021). This research is ongoing, but some of the results so far point out that Translation Studies can be particularly useful for illustrators to approach their requests and enhance self-awareness of the choices being made.

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## Anje Müller Gjesdal

Østfold University College, Norway

### *Translating the values of 1968 – translation and reception of Barbapapa in Norway in the 1970s*

The Barbapapa series is an exceptional example of the translation and circulation of children's literature. The children's book Barbapapa was published in 1970 by the American Talus Taylor and the French architect Annette Tison and was followed by a series of books as well as cartoons, comics, records, and other products. Today, the Barbapapa enterprise is continued by the children of Taylor and Tison and it has become a significant business with many derived products (Boulaire, 2023).

While the Barbapapa products of today are largely marked by their commercial success, the initial books were infused with the anti-authoritarian, countercultural values of 1968 and addressed topics such as ecology and liberatory pedagogy. In this talk I, I present an analysis of the translation and reception in Norway of these early Barbapapa books.

Barbapapa was first translated into Norwegian in 1975 and was met with mixed reactions in the general media and in research on children's literature and pedagogy at the time. While some saluted the colourful and joyful Barba family, others saw Barbapapa as reflective of the ideals of the consumer society, as an example of those who give in to every need and let themselves be reshaped without resistance (Birkeland, 1979). The translations themselves are also to some extent characterized by domestication and harmonisation (Venuti, 1993) and could also be seen as a form of ideological manipulation (Leonardi, 2020), i.e. adaptation of the source text to fit the tastes and values of the Norwegian public.

The translation and reception of Barbapapa in Norway in the 1970s show limited trace of the countercultural values of the initial book series. In the 1960s and 1970s, Norway was still a culturally conservative country. This was to some extent the case even for the countercultural movement, and particularly the highly influential maoist movement which was associated with conservative and even puritanical attitudes to questions such as family, sexuality, and art. As a consequence, there was little discursive space for the more anarchic values of the French 1968, and this, I argue is reflected in the translation and reception of Barbapapa in Norway in the 1970s.

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**Anje Müller Gjesdal** is Associate Professor in French language at Østfold University College, Norway, where she teaches specialized translation and grammar. Her research interests include gender and translation, as well as discourse analysis of environmental debates.

## Anna Czernow

Adam Mickiewicz University in Poznan, Poland

### *Genom öknen. Henryk Sienkiewicz's Adventure Classic in the Swedish Translations*

In the 19th and early 20th century, children's literature in Poland was gaining autonomy, and literary translations were an essential part of this newly constituted field (Bourdieu, 1996). At the same time, rising Polish juvenile literature began to influence other national literary systems through translations. As crucial agents of these two-way transfers, literary translators developed various strategies, which I define after Baker, Saldanha (2019) and Bourdieu. Examining translators' strategies – reconstructed from their textual practices – will provide insights into the theoretical consciousness of the time. In my presentation, I will examine three different Swedish translations of one of the biggest classics of Polish juvenile literature. The novel is still relevant today as, in the last two decades, it has been the object of many discussions showing, in a nutshell, a wide range of issues bothering children's literature and children's reading in Poland.

The novel in question, *W pustyni i w puszczy* [In Desert and Wilderness], published in 1911, was written by a Nobel prize winner, Henryk Sienkiewicz – as the only work for young readers in his writing career. The first translation, by Karin Jensen, was published early, two years after the original, as volume nr 122 in the Norstedt & söners ungdomsböcker series. The second and the third came out very close to each other: Folke Jönsson's in 1931, published by Världslitteraturens publishing from Malmö and Marie Louise Gagner's in 1933 as volume nr 154 in the famous Barnbiblioteket Saga series. I will explore different strategies behind these translations: the prestigious background of the first, the ambition of completeness in the second and the educational impact of the third.

My presentation belongs to a panel entitled "Polish Children's Literature and Translators' Strategies in the 19th and Early 20th Century." The panel is a part of "Half a Century of Children's Literature in Poland. Texts for a young audience in the context of power and cultural production: the recipient of literature – literature as a recipient" project funded by the Polish National Science Centre.

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**Anna Maria Czernow**, PhD, is a researcher at the Adam Mickiewicz University in Poznań (within the Children's Literature Research Group at the Faculty of Polish and Classical Philology). She received her doctorate on Mikhail Bakhtin's carnivalesque theory in children's literature from Warsaw University in Poland. Her academic interests include the history and theory of children's literature and translation studies. She has authored numerous articles and book chapters. She has edited a few monographs and other publications, such as the English translation of Janusz Korczak's works entitled *How to Love a Child and Other Selected Works*. London–Chicago: VM, 2018. 2015–2023, she was President of IBBY Poland. She is a literary translator, translating children's and YA literature, popular literature, and essays, primarily from Swedish, and a member and co-founder of the Polish Literary Translators Association.

## Anna Rudolf

Eötvös Loránd University, Hungary

### *Gender Means Something Else in Hungarian*

In 2021 Hungary passed its infamous Child Protection Act (internationally dubbed as the country's anti-LGBT law), which, in the words of the bill's propagators, aims to protect minors from the "madness of gender propaganda". This resulted that works "depicting or promoting" deviations from the birth gender or sexual "deviancy" must be sold in closed packaging and kept separately from other products in bookshops. This level of scrutiny and harshness is shocking, even if Hungary, just like most Eastern European countries, has always held firmly onto the traditional roles in a family and in the wider society, too.

Representation of gender roles was not a topic my research initially focussed on, rather it kept unexpectedly cropping up as a by-product in practically every novel whose translation I analysed. The examples range from the tiny and seemingly innocent to the radical, lengthy, and doubtlessly deliberate. My corpus originates from young adult titles, which were first published in Hungarian in the 1990s and the early 2000s, when Hungary first met the genre of the young adult problem novel. It was a time when was looking at the West for inspiration, the textual examples can serve as a snapshot of a time, when the governmental intentions and aspirations behind cultural transfer was quite different from today's. Yet even in novels where gender and sexuality are not the main topic, new instances enforcement of traditional gender roles, stereotypes, that are not present in the source are added to the translated text, while appearances of gender-nonconforming behaviour are most often completely omitted.

My paper offers a glimpse into this period by showing and analysing a choice of examples of omissions and additions in Hungarian translations from novels by – among others – Laurie Halse Anderson, E. L. Konigsburg and Anne Fine. The methodology of data collection consisted of close reading of the source and translated text and comparing every missing or added word, sentence, paragraph, or even whole chapters. Using these examples as a rear-view mirror, I examine the sort of expectations and beliefs publishers, editors, translators held, and might still hold about young readers.

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**Anna Rudolf**, PhD student at Eötvös Loránd University, Hungary. She holds a Bachelor's in Library and Information Science and another in Scandinavian Studies, has a Master's in Children's Literature and another in Comparative Literature and Cultural Studies. She has been a translator of Children's and YA literature from English and Swedish to Hungarian for

almost two decades. She is now in the third year of her PhD investigating Hungarian translations of YA problem novels and their treatment of taboo in the post-Soviet era.

## Annalisa Sezzi

University of Modena and Reggio Emilia, Italy

### *Stunning science in Translation: Translating popularisation for children*

The paper sets out to explore the translation of science non-fiction books for children from English into Italian. The translation of popularising texts remains a relatively unexplored field of research in terms of both popularisation for adults (Liao 2013) and for children. Translating informational texts for children presents unique challenges for the translators. On the one hand, these texts aim at making specialised knowledge comprehensible so as to meet children's supposed cognitive abilities and background knowledge; on the other, they usually maintains the rigour of the information, which is presented simultaneously in both the verbal and the visual code. Additionally, while much non-fiction on science topics follows "a fairly standardised format" (Goga, Hoem Iversen, Teigland 2021), other books fall into the phenomenon called "edutainment" (Scanlon, Buckingham 2002), combining education and entertainment through an informal or irreverent style of address (Bell 2008), quizzes, games, or multimodal elements, making knowledge accessible and engaging and posing additional translation challenges.

In particular, the comparative analysis seeks to investigate how knowledge dissemination strategies are translated into Italian, given their importance in conveying knowledge to children. The study aims to compare the discursive strategies (see Calsamiglia and Van Dijk 2004) used to recontextualize and disseminate knowledge from experts to non-experts, along with their translations. The comparison is based on an analysis of a corpus of science-related informational books intended for readers aged 7 and above. Indeed, the shifts between the source texts and the target texts can convey a different idea of knowledge and knowledge dissemination for children. Some previous studies on different non-fiction books translated into Italian (Sezzi 2019, 2023; Masi 2021) show, for example, that the translations tend to be more precise and complex than the source texts.

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## Aparna Srivastava

Indian Institute of Management, Indore, India

### *Translating and Retranslating Foreign Language Texts for First Generation Learners: The Case of Katha's Multilingual Picture-Books for Children in India*

This paper draws from the journey of Geeta Dharmarajan's thirty year-old Indian publishing house, Katha [a Tale], into language, literary translation, and efforts at nurturing holistic literacy for first-generation learners through literature and storytelling. The paper employs purposive sampling, guided by Deane-Cox's (11) socio-cultural methodology, to analyse and discuss translations and retranslations of the picturebooks, *A Lion in Paris*, *Flendolin Upside Down*, and *What Shape is an Elephant?*, from French, German, and Persian respectively, to English as well as Hindi. Considering the visual modalities of translation, the paper analyses the journey of the meaning of the original texts through the process of translation and retranslation, focusing on how they leave their socio-cultural mark as (re)translated texts; how they are modified linguistically across diverse cultural contexts, and how they compare to Katha's trademark educational philosophy framework.

In doing so, the paper will look at the texts through at least three lenses. First, through the tinted lens of cultural nuances that shade the translations, observing how language potentially translates even the visual imagery of the stories so told. Second, the paper will observe how the translated text's meaning is affected simply by being absorbed within Katha's educational framework. Further, the paper will ascertain how the texts upon translation, are transformed into objects of language learning for first generation, non-native speakers of English. In such cases, does the importance of language give way to the fluidity and accessibility of images, with the latter then emerging as primary carriers of meaning and comprehension?

Furthermore, the paper provides insights into how these books - which are largely used to teach first generation schoolchildren in English-medium, government run education programs, including one that is officially recommended by the Central Board of Secondary Education (CBSE) - contribute to the cultural and linguistic transformation of education through the multilingual potential of world literature. Insofar as studies that focus on singular publishing houses and their roles in translation are concerned, this paper additionally sheds light on a key Indian publisher of regional as well as world literature. It also offers insight into the dynamic, cultural and historical role of publishers and translators in shaping the face of modern multilingual storytelling for first generation, non-native speakers of the English language as well as for early learners.

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**Aparna Srivastava**, is an academic writing consultant at the Indian Institute of Management (Indore). As a researcher, she focuses on how writing and literature can help children read more and read better in multilingual contexts. Earlier, Aparna worked as the Senior Researcher at Katha, where she studied more than 80 bilingual children's books used to teach first-generation English language learners in New Delhi. In this journey, she also helped the New York University's Talking Stickers Project with translations for early learners. A former writer for India's largest English-language magazine for children, Tinkle, Aparna co-authored a Comic Con India Gold Award-winning anthology of comics. She also scripted a mini-scene for Mira Nair's BBC web series, *A Suitable Boy*. She holds a B.A. (Honours) in English Literature from Miranda House, University of Delhi, and an M.A. in Media and Cultural Studies from the Tata Institute of Social Sciences (TISS), Mumbai.

## Audrey Coussy

McGill University, Canada

### *Translating Neurodivergence in Children's Literature: The Example of Autism*

Children's literature in the 21st century has been increasingly featuring more diverse characters, including ones with disabilities. Since the early 2000s, there has been a rise of autistic protagonists in children's literature: no longer playing second fiddle to the neurotypical (i.e., what is considered the norm of cognitive functions and development) main character, they are the leads of their own stories, which may revolve around solving mysteries or simply navigating their social and love lives (Coussy). This new found narrative agency is embodied by the use of first person narratives and third person narratives with internal focalization. Readers have now direct access to the voices and thoughts of these neurodivergent protagonists, who challenge societal and linguistic norms: "From the beginning, it has been widely agreed that autistic people use language in unusual ways. From mutism to metaphor, from abstraction to repetition, syntax, word choice, logorrhea, monologuing, echolalia, inversion, precision, neologism, and formulaic use of words, autistic language is startling, inventive, challenging, irregular." (Rodas)

Novels written in English have been at the forefront of autistic representation in children's literature, underlining the decisive part translation plays in enhancing autistic representation in other languages. How can we translate these new voices without erasing their specificities? How can the target text do what the source text did to the source language (Meschonnic)? Given the specific context of children's literature, with publishers often having to uphold linguistic norms to make the target text accessible to young readers, there is a risk of "drown[ing] out [in the translation] the voice of the narrator of the source text" (O'Sullivan). Using a selected corpus of English fiction translated into French, I will highlight solutions found by the translators to navigate the tension between domestication and (autistic) foreignization (Venuti) that arises from translating neurodivergent characters.

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**Audrey Coussy**, is Associate Professor of translation studies at McGill University (Canada). Her research focuses on children's and YA literature, and on the theory and practice of literary translation. She has recently written on the translation of avant-garde picturebooks, of children's and YA horror fiction, and on the representation of autism in YA literature. She also translates contemporary fiction and non-fiction from English into French.

## Audrey Loiselle

Université de Sherbrooke, Canada

### *Through the lens of loyalty: L.M. Montgomery's Emily trilogy's French translation for the Canadian public*

English-Canadian author Lucy Maud Montgomery, who instantly shot to national and international fame in 1908 after the publication of her first novel, *Anne of Green Gables* (AoGG), intriguingly remained long ignored in Québec, Canada's French-speaking province. While AoGG was translated into Swedish as soon as 1909, it would take until the 1980s before a book by Montgomery was rendered into French for the Canadian public. Surprisingly, this book wasn't the famous AoGG, but the lesser-known *Emily of New Moon* (EoNM), first volume of a trilogy acknowledged by the author to be partially autobiographical. Translated by Paule Daveluy, *Émilie de la Nouvelle Lune* was published by Québec-based editor Pierre Tisseyre, whose Deux Solitudes Jeunesse collection had the pedagogical purpose of bridging the cultural divide between the two official linguistic communities of Canada by introducing the influential works of English-Canadian writers to young French-Canadian readers, and vice-versa, with the financial support of the Canada Council for the Arts.

While Daveluy's poetic and poignant translation garnered both praises and prizes, a parallel reading of the original text reveals a simplification of the narrative voice in the French version and the removal of several passages, some dealing with the heroine's maturation as a woman and a writer and others expressing prejudices against the Acadian minority on Prince Edward Island. These findings are certainly consistent with the heavy focus on reception highlighted by Cornelia Rémi and Laura Leden in their analysis of early Swedish translations of Montgomery's Anne and Emily novels, and with Zohar Shavit's assessment that the lack of prestige of works perceived to be youth-oriented, and their peripheral status in the literary polysystem, often results in a cavalier treatment of the text in the translation process.

Considering the recent reassessment of Montgomery's importance and target audience, however, this presentation seeks to turn a different lens on her original material and on Daveluy's translation. By applying German translation scholar Christiane Nord's principle of "loyalty" to the source and target texts, it will examine whether a re-translation of EoNM specifically for the French-Canadian public is desirable, especially in the light of an upcoming French translation of the trilogy by a Paris-based publishing house.

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**Audrey Loïselle** obtained a B.A. in French studies (specialization in translation) from Concordia University in Montréal in 2006. She is pursuing a master's degree in Comparative Canadian Literature (Translation Studies et Literary Translation) at the Université of Sherbrooke while working as a translator for the federal government of Canada. She presented papers at the 2018, 2022 and 2024 editions of the biennial L.M. Montgomery conferences at the University of Prince Edward Island in Canada, and at the L.M. Montgomery Conference at Reitaku University in Japan in 2019. She published an article on an eventual French translation of Montgomery's *The Blythes Are Quoted* in volume 18 of *Les Cahiers Anne-Hébert* and will present on the French translation of Montgomery's *The Blue Castle* and *Jane of Lantern Hill* at the Translation and Beauty colloquium co-organized by l'Université Montpellier III and l'Université de Sherbrooke in June 2024.

## Bojana Budimir

University of Belgrade, Serbia

## Corinna Jerkin

University of Rijeka, Croatia

### *Intersecting Cultures: Anne Frank's Diary in Serbian and Croatian Translation*

Anne Frank's Diary is considered to be one of the most translated Dutch books, with translations into seventy languages, including many retranslations. However, many of those translations came to light via other mediating languages, of which the English translations by Barbara Mooyaart-Doubleday from 1952 play a prominent role. Viewing translations through Lefevre's lens as adaptations of the original text to certain poetics and ideology, it becomes evident that multiple versions of Anne Frank's narrative circulate worldwide. This phenomenon extends to the post-Yugoslav region, where there are five translations in Serbian and Croatian. The first Serbian translation occurred in 1956 in then Yugoslavia, allegedly derived from the English version. Subsequently, the initial Croatian translation in 1975 can also be traced back to Mooyaart-Doubleday's English rendition. Notably, in recent years we have witnessed three additional (re)translations: in 2000 from German into Croatian, in 2009 directly from Dutch into Croatian, and in 2012 from English into Serbian.

The primary aim of this study is to examine the portrayal of culture in five different translations of Anne Frank's Diary, which are currently in circulation in Serbia and Croatia. Within the interdisciplinary framework of sociology of translation and cultural studies, our analysis will focus on identifying distinct translation strategies and tactics utilized in rendering culture-specific items (CSIs) in the text. Special attention will be given to CSIs associated with historical concepts.

Our investigation will delve into how linguistic choices and cultural contexts across these different versions contribute to shaping the representation of culture in the Serbian and Croatian translations. Furthermore, we will assess the impact of various 'source' texts, such as the Dutch original, as well as English and German translations, on the accuracy and effectiveness of conveying cultural nuances and historical concepts in each translation.

Additionally, our study aims to uncover the interplay between translation strategies and the reception of *Anne Frank's Diary* within the Serbian and Croatian cultural contexts. By taking into account the socio-political climate, characteristics of translating children's literature and the readership's familiarity with the source culture, we seek to elucidate how these factors influence translators' choices of translation strategies. Ultimately, our goal is to shed light on how these choices shape the perception and understanding of cultural elements, and how these elements are received and interpreted within the target culture.

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**Corinna Jerkin** holds an MA in Croatian Language and Literature and Philosophy. Her research interests include children's literature and picturebooks, especially their theoretical aspects and translations, as well as literature in education.

## Büşra Yaman

Bandırma Onyedli Eylül University, Türkiye

### *Translating picturebooks as multimodal texts into Turkish*

Over the past two decades, there has been an increase in the number of studies on translated children's literature or translating literature for children in the field of Translation Studies. The increase has recently been accompanied by a growing interest in the translation of picturebooks (Oittinen, Ketola and Garavini, 2018; Dybiec-Gajer, Oittinen and Kodura, 2020). However, to date, there has been no detailed consideration of the types of methodologies required to analyze the translation of picturebooks. This study aims to address the necessity of incorporating the distinct features of children's picturebooks into research on the translation of picturebooks. It seeks to provide an alternative framework for examining the particularities of translating picturebooks in the field of Translation Studies. This framework is based on the multimodal method and translation conception, as proposed by Kaindl (2014, 2020). His multimodal framework of translation posits that the translation process integrates numerous modalities, distinguished by the classifications of mode and medium. The transfer activities are conceptualized as intramodal, intermodal, intramedial, and intermedial translations.

In this analysis, I will employ a multimodal approach to examine the Turkish translation of Chris Naylor-Ballesteros' acclaimed picturebook, *The Suitcase* (2019). This approach encompasses three distinct modes: linguistic, visual, and vocal. The verbal mode of picturebooks is linked to linguistic elements, emphasizing the text's literary, artistic, and cultural functions. The visual mode consists of images accompanied by brief texts. Vocal mode pertains to auditory components, which are essential in the act of reading picturebooks aloud. The multimodal and comparative analysis aims to uncover how word-image-voice interaction is treated in Turkish translation. This analysis highlights the aspects that are often disregarded by translators and editors and how these factors influence their decision-making process. Additionally, the analysis provides insight into a broader translation policy, primarily shaped by adult perspectives on child image within a specific cultural context. I conduct an unstructured interview with the translator, Melike Hendek, and use the data gathered from the interview to further develop the multimodal analysis. This case study aims to exemplify the process of translating a picturebook into Turkish and to showcase the interconnectedness of intramodal, intermodal, and intermedial translations in the field of picturebook translation.

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## Charlotte, Lindgren

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### *Mythology, nature and solastalgia: The French and Norwegian translations of Camilla and Viveca Sten's series ab*

The study focuses on Viveca and Camilla Sten's trilogy consisting of *Djupgraven* (2016), *Sjörök* (2017), and *Mareld* (2018). The series is not widely translated, but has made its way to Norway and France. The motive in the trilogy is Tuva's struggles to deal with her double status as both a human and a kind of mermaid, and her quest to defeat mythological creatures threatening both her and all human life in the archipelago. In addition, one of the main themes in the novel is the health of the Baltic Sea.

The study is positioned in the intersection of descriptive translation studies (Toury, 2012; Hermans, 1999) and ecocriticism (Goga et al. 2018; Axelsson & Lindgren, 2023; Lindgren & Axelsson, 2022). We focus on how the French and Norwegian translators deal with themes related to the Baltic Sea. Of special interest are the to-do-lists with environmental advice for the reader, which conclude all three books. Another unit of analysis is the translation of the mythological creatures populating the archipelago. In the study we also draw upon the concept of solastalgia (Albrecht, 2005), when we analyze the translation of feelings of sadness and nostalgia as nature is threatened because of humans' non-sustainable ways of living. Preliminary results suggest that regarding the names of the mythological creatures, the French translator has used a great deal of creativity, whereas the Norwegian translator has stuck to the Norwegian mythological terminology. The most interesting result, however, is that the to-do-lists have been translated literally into French, whereas the specific details related to the Baltic Sea have been generalized in the Norwegian translation.

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*The Translation of Snillionen: between individual affluence and collective-centred wealth?*

*Snillionen* (2017) by Norwegian children's book author Arnfinn Kolerud has, as of October 2023, been translated from Nynorsk into seven languages. In the present study, we explore the role of different agents involved in the choices made in the translations of *Snillionen*. Our project is divided into two sub-studies. In the first study, we take a broad view of all translations of *Snillionen*, and focus on the paratexts. This is to get an overview of the motives and themes that are foregrounded in the novel in the different target cultures (see Jiang, 2021).

*Snillionen* seems to have been exported particularly to Slavic languages, and in the second sub-study the Polish translation (Kolerud/Tunkiel, 2017/2023) functions as a case in point. Here we conduct a classic text-based coupled-pairs analysis (Toury, 2012) at micro-level, focusing on stylistic devices and culture specific references. We also direct attention toward the addition of illustrations in the Polish version and explore the possibilities it creates for the readers perception of the book (cf. Fischer, 2008). We analyse which aspects of the book have been the subject of illustrator choices and what informed those. In order to get a more contextualised study we also conduct semi-structured interviews with the translator and illustrator as well as analyse the content of an interview recorded during the author's meeting with the Polish audience.

Preliminary results from sub-study one point to two main tendencies represented on the cover images: individual affluence and collective-centred wealth. Sub-study two points to the fact that choices made in order to reach the Polish audience require foregrounding of Scandinavian elements already known in the recipient culture. In addition, results also suggest that the Polish paratext prepares the reader for the narrative. The Norwegian paratext focuses on the humoristic aspects and the innovative language use whereas the Polish one is more sombre in its phrasing.

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## Clara Asare-Nyarko

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### *Culture and translation of children's literature into indigenous Ghanaian language*

Cultural sensitivity is crucial to almost any translation which seeks to arrive at a target text that serves its communicative purpose. It is much more significant in the translation of children's literature as the position of adults in terms of power usually affects what children are permitted to read or listen to, the experience of their own culture and others and even the construction of their own identities (Van Coillie & McMartin, 2020). Research points to Ghanaians not showing much interest in indigenous Ghanaian languages. Hence, there is the need to recognise and reorient these languages by increasing their discursive functions and digital visibility to spur their development while preserving indigenous knowledge, histories and cultures (Edu-Buandoh, 2016, Asare-Nyarko, 2023). This age of digitalisation has resulted in improvement in literature written for children. Ghana, much like most countries in Africa, has a rich treasury of oral tradition forms such as folktales, folk songs, praise poetry, work songs, riddles rhymes, etc. which preserves culture, serves as sources of entertainment, inculcates in children lessons of pleasant and unacceptable conduct, values, beliefs, appreciation of their root and norms of say, peaceful coexistence and helps shape their identities. Yet, there is limited volume of literature produced for children in Ghana and Africa in general (Quansah, 2021).

Using the text-type and skopos theories (Reiss & Vermeer, 2014), this paper explores strategies in translating cultural elements of children's literature into Akan, an indigenous and widely-spoken Ghanaian language. Translated literature into Akan will serve as data for the research. The paper will focus on the following research questions: i) How does the position of adults affect what children read or listen to in Ghana? ii) How does this position of adults affect children's experience of their own culture and construction of their own identities? iii) What translation strategies are used to translate cultural elements in children's literature into Akan? Domestication strategies are likely to be used more in this type of translation with regard to names, clothing, colours, images and emphasis on the use of language. The paper is a step towards stimulating interests to translate extensive children's literature into Akan as a collection of such projects will serve as a useful resource for children, language learners from other cultures, researchers, computer experts, among others, in developing indigenous Ghanaian languages along with European languages.

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## Clarisa Pereira González Aguiar

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### *One region, two translators, three languages. Guarani Legends adapted for children*

There are approximately ten million Guarani speakers worldwide, mainly concentrated in Paraguay, Argentina, Brazil, Bolivia, and Uruguay. However, there is no accurate data on the number of Guarani speakers in Argentina, and particularly in the province of Corrientes. Although Guarani is primarily an oral indigenous language, and despite persistent attempts to silence it during the last century, it has adapted and persisted throughout history, even among speakers who may not identify themselves as indigenous.

The trilingual book examined in this paper exemplifies Guarani's linguistic journey, aiming to restore the original versions of orally transmitted legends that were influenced by the Spanish colonization and Christianity. Since the colonial period, Guarani and Spanish have coexisted, interfering with each other in pronunciation, lexicon, and grammatical structures. Although the Guarani language was excluded from formal education during the colonial regime, according to Melià (1993), this was the worst attack suffered by indigenous languages. Guarani was therefore confined to family and informal contexts until 1992, when it became the official language of Paraguay, and until 2004, when it became the official language of the province of Corrientes (Alegre and Gandulfo, 2020). However, books, magazines, or school classes in Guarani are scarce in Corrientes.

This paper presents the process of creation and translation, and the challenges encountered before publishing, a children's book entitled *Leyendas guaraníicas – Mombe'upy guarani – Guarani Legends*. The process of cultural translation of this kind of literature is considered in terms of language and power, cultural difference, core and periphery, respectively, (Ashcroft et al., 2002; Bhabha, 2004; Deleuze and Guattari, 1998). It is a trilingual book that includes four legends which have been decolonized and adapted for children, since the topics of Guarani legends in general are death, love, and revenge. Language order in this book shows how most people in Corrientes are exposed to languages: Spanish and Guarani in early childhood, and English later in formal school.

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**Iliana Franco Alvarenga.** English-Guarani-Spanish translator and teacher currently living in Oslo, Norway. With expertise in humanitarian, arts, and humanities translations, she provides editing, proofreading, and cultural insights for Guarani and Spanish texts. Presently, she contributes to the promotion of Guarani and Spanish culture at Casa Cultural Norge, while remotely supporting linguistic research groups and projects related to the revitalization of indigenous languages at the Centro de Estudios e Investigaciones Lingüísticas (IdIHCS - FaHCE - UNLP, Argentina).

## Claudia Alborghetti

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### *The many Italian voices of Hans Christian Andersen. A target text-oriented study of three Italian translations of "Sneemanden"*

Translated children's literature has only recently found scholars that investigated translations as cultural products of specific historical periods, the pedagogical nature of translation addressing a young audience, the strategies adopted to make literary works travel among cultures. These aspects are considered in this paper, along with the figures creating translations for children: a mix of voices that tune in to the researcher's ability to analyze the "contextual material" (Alvstad et al., 2017) and discover the different elements that contributed to the dissemination and rooting of specific translations.

This work wishes to explore some iconic voices that translated Hans Christian Andersen's series of the "Eventyr" in Italian, at the crossroads of translation studies and education. The research framework takes steps from the descriptive approach proposed by Gideon Toury (1995) and Andrew Chesterman (1997, 2009), where translators play a crucial role in the creation of translations as texts with their own creative and cultural background. Andersen's fairy tales suit the research work on retranslation in children's literature (Douglas & Cabaret, 2014), showing the plasticity of the language and the constant attraction that these tales exercise on the Italian public. Following a first selection of tales edited by Gnocchi in 1864, the remarkable work of Maria Pezzé Pascolato in 1904 established a new trend with her translation from the original Danish texts. Her trailblazing work set the mark for subsequent translations, especially for "Nuove novelle" by Mary Tibaldi Chiesa published in 1937, "Fiabe" by Alda Castagnoli Manghi and Marina Rinaldi in 1954, and eventually "Fiabe e storie" celebrating 200 years from Andersen's birth, retranslated by Bruno Berni (2005). These retranslations are constantly reprinted in different editorial forms, showing their success through time. Focusing on the story "Sneemanden" (The Snowman), the three target texts by Tibaldi Chiesa, Manghi and Rinaldi, and Berni will be analysed from a comparative and diachronic point of view to highlight how each translation contributed to the formation of young readers' imagination in different time periods in Italy. The pedagogical approach can shed light on the language used to convey the feelings of love, yearning, despair for a different readership, and the different approach that translators adopted to maintain the fine balance between Andersen's communicative craftsmanship and the implied reader.

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**Claudia Alborghetti** teaches History of reading and Children's literature at Università Cattolica del Sacro Cuore. She studies the circulation of Italian writers in the 1960s translated into English, especially René Reggiani and Gianni Rodari, focussing on the language of migration and the female child figure. Her publication *Gianni Rodari and His English Readers* (2023) is an exploration of the English translations of Rodari's works in the UK and the US from the 1960s to today and was awarded the Premio SIPed 2024. Her current research is following the thread of school memories in children's literature and movies, and the work of illustrators for Gianni Rodari in the English translations of his works from 1965 to today.

## Corinna Jerkin

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### *Intersecting Cultures: Anne Frank's Diary in Serbian and Croatian Translation*

Anne Frank's Diary is considered to be one of the most translated Dutch books, with translations into seventy languages, including many retranslations. However, many of those translations came to light via other mediating languages, of which the English translations by Barbara Mooyaart-Doubleday from 1952 play a prominent role. Viewing translations through Lefevre's lens as adaptations of the original text to certain poetics and ideology, it becomes evident that multiple versions of Anne Frank's narrative circulate worldwide. This phenomenon extends to the post-Yugoslav region, where there are five translations in Serbian and Croatian. The first Serbian translation occurred in 1956 in then Yugoslavia, allegedly derived from the English version. Subsequently, the initial Croatian translation in 1975 can also be traced back to Mooyaart-Doubleday's English rendition. Notably, in recent years we have witnessed three additional (re)translations: in 2000 from German into Croatian, in 2009 directly from Dutch into Croatian, and in 2012 from English into Serbian.

The primary aim of this study is to examine the portrayal of culture in five different translations of Anne Frank's Diary, which are currently in circulation in Serbia and Croatia. Within the interdisciplinary framework of sociology of translation and cultural studies, our analysis will focus on identifying distinct translation strategies and tactics utilized in rendering culture-specific items (CSIs) in the text. Special attention will be given to CSIs associated with historical concepts.

Our investigation will delve into how linguistic choices and cultural contexts across these different versions contribute to shaping the representation of culture in the Serbian and Croatian translations. Furthermore, we will assess the impact of various 'source' texts, such as the Dutch original, as well as English and German translations, on the accuracy and effectiveness of conveying cultural nuances and historical concepts in each translation.

Additionally, our study aims to uncover the interplay between translation strategies and the reception of *Anne Frank's Diary* within the Serbian and Croatian cultural contexts. By taking into account the socio-political climate, characteristics of translating children's literature and the readership's familiarity with the source culture, we seek to elucidate how these factors influence translators' choices of translation strategies. Ultimately, our goal is to shed light on how these choices shape the perception and understanding of cultural elements, and how these elements are received and interpreted within the target culture.

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**Danguolė Satkauskaitė**

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*Diverse Voices: Multilingualism and its Translation in Animated Films for Children*

In our increasingly globalized world, fostering an understanding and appreciation of linguistic and cultural diversity from a young age is crucial for preparing children for meaningful interactions in a multicultural society. Animated films often represent a child's first exposure to cultures other than their own. This study investigates multilingualism and its translation in animated films that showcase cultural diversity. Specifically, it focuses on three animated films by Pixar Animation Studios, released by Walt Disney Pictures – “Ratatouille” (2007), “Coco” (2017), and “Luca” (2021). While English serves as the primary source language for all films, each narrative incorporates a second source language to authentically represent its distinct cultural setting: French, Mexican, and Italian, respectively.

For data collection, we employed a qualitative content analysis approach, systematically identifying, extracting, and examining multilingual elements within the selected films. The study addresses two main research questions. First, we aim to identify the primary functions of multilingualism in the selected films through a multimodal analytical approach that includes verbal, non-verbal, visual, and acoustic modes. This aspect of the research draws upon the frameworks proposed by Sara Ramos Pinto (2018) and Silvia Monti (2023), who have distinguished the functions of multilingual elements in audiovisual works. Second, acknowledging the complex process of making these multilingual elements accessible to a target audience, particularly younger viewers, we explore the translation procedures used in the Lithuanian dubbing of these films. Here, we apply the translation strategies outlined by Montse Corrius, Patrick Zabalbeascoa (2011), and Vincenza Minutella (2021) for rendering multilingual content into the target language. The study found similarities in the functions of multilingualism across the three selected films but also identified variations in the translation procedures used to convey multilingual utterances, highlighting distinct approaches in each film. This investigation enriches our understanding of how multilingualism enhances narrative in animated films for young audiences, fostering a deeper appreciation of cultural and linguistic diversity.

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## Daniela Hăisan

University of Suceava, Romania

### *Robinson Crusoe Retranslated into Romanian (1835-2022): From Mimesis to Telesis*

My attempt to construe the ways in which translation redefines texts for children is based on a corpus (i.e. Daniel Defoe's *Robinson Crusoe* translated into Romanian) which spans three centuries. I selected 10 out of 35 Romanian versions, the main criterion for selection being their relevance to the various periods in the history of translations and the history of the Romanian language (which often went hand in hand). My selection goes accordingly from 1835 (the probable date of the first translation into Romanian) up until 2022 (when the latest version came on the market), with equally interesting editions (published in 1899, 1900, 1908, 1943, 2017, and 2018, respectively) in-between.

The aspects I intend to look into are: the reasons behind retranslation (linguistic change, ideological change, corrective change – i.e. the desire to complete or correct previous versions), the relationship between retranslation and reedition, and the (inverse) relationship between the two basic purposes modulating (translated) children's literature (namely to teach and to entertain). Since my selection covers three centuries, they are tagged according to the prevailing ideology regarding the translation of children's literature (e.g. translation norms, translation practice). Therefore, I consider the 19th century to be largely governed by mimesis (the first Romanian translation of Defoe's novel being actually a translation of an imitation by Joachim Heinrich Campe, followed by a series of Romanian imitations and *Robinsonades*). The 20th century could be characterized by synopsis (abridgement being the prevalent translation strategy), but also by meiosis (understatement being the main litotic mechanism translators resorted to, especially during the Communist era, i.e. 1947–1989).

As for the 21st century, the dawn of the century does point to a sort of anthesis (should we take the b(l)ooming publishing industry into account). Didactic imperatives of all sorts have been instrumental in shaping an immediate necessity topos which triggered an unprecedented editorial engagement, while contributing to a dramatic change in terms of "translator profile" (i.e. the language teacher slowly but surely taking the place of the typical translator for children, who historically used to be either an unknown – anonymous – or a well-known penman). Hopefully, this proliferation in retranslation (which occasionally verges on *nimiety*) will gradually move towards *telesis* (if intelligently planned and directed). Judging by our case-study alone (which we contrast with the situation in the Republic of Moldova – where we have translations into Romanian after 1991 – and in France, for a transnational approach), the future of children's literature in translation is likely to be bright.

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**Daria Protopopescu**

Nadina Vișan (co-author, non-presenter)

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*“The human bean is not a vegetable” – Lexical Creativity in the Romanian Retranslations of Roald Dahl’s The BFG*

The present paper attempts to explore the benefits that a comparative method combined with a corpus stylistic approach might offer in the field of translated children’s literature. The investigation we conduct is of the qualitative, rather than quantitative kind, as the examples discussed are culled from a sample from Roald Dahl’s well-known book, *The BFG*, and its Romanian published versions. Given that the first Romanian version was commissioned as late as 1993, being followed by a second version in 2003, and that the third Romanian version was published in 2013, we cannot help but wonder what prompted the editor to recommission another version in such a short span of time.

Our paper addresses mainly problems in the translation of creative language based on ambiguity. In doing that we rely on a version of Wagner’s (2020) pragma-semantic model of ambiguity, tailored so as to suit a translation studies analysis. Considering the challenges posed by translating expressive language, all three Romanian target texts are bound to be struggling with recreating the same effects of the language foregrounded in the source text. The set of “translatorial” strategies employed is couched in Epstein’s framework (2012) on the translation of expressive language in children’s literature. Our expectations are that instances of unresolved ambiguity in wordplay are the most difficult to translate and that the Romanian translators will opt for either deletion or for replacement. The focus is on how much of the delicate balance between lexical opacity and transparency, that is between deliberate inaccessibility and reasonable interpretability, is restored in the coinages produced in the Romanian target texts. Maintaining this balance in translation should result in a high degree of readability and is supposed to act as a positive reinforcer for ludic reading. Our intuition is that striving for recreating readability, while capturing the humorous effect of the original, might be one of the important reasons why Roald Dahl’s text has been translated three times into Romanian. In analysing excerpts from the published translations, while pinpointing sore spots, we also attempt to suggest alternative solutions, meant to overcome some of the translational hurdles identified.

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## Deniz Malaymar

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### *Translating for the Future: Patronage and ideology in the translation of children's literature in early republican Turkey*

This study analyses the series of children's books *Okul ve Öğrenci Kitapları* (School and Student Books) published by the Society for the Protection of Children in Turkey between 1943 and 1945. The child as a citizen-in-the-making held a crucial place in the nation-building project of the young Republic of Turkey. The Society, established in 1921, pioneered the project of creating a republican generation (Acar, 2011, p. 1), and published several books and magazines providing educational and entertaining content for children. This study focuses on the series *Okul ve Öğrenci Kitapları* since it is considered to be one of the most influential translation projects carried out in the field of children's literature in 1940s Turkey (Çıkla, 2005, p. 98). The series, an essential component of the project launched by the Society as a "national cause," was published in order to meet the intellectual needs of Turkish children and to provide them with "good, useful and controlled books" ("Yirmi Birinci," 1944, p. 12). This study addresses the Society as a planner, and examines its initiatives in the spheres of education and children's literature as acts of culture planning (Even-Zohar, 1997, 2002). Furthermore, considering the state's interference in the affairs of the Society, it argues that this planning project can be conceptualized as an act of patronage (Lefevre, 1992). The Society can then be conceived as an institution of control over the system of children's literature in early republican Turkey. The institutional patronage held by the Society enabled it to create a new Turkish repertoire of children's literature, which was largely based on western sources perceived to possess qualities absent in the home repertoire. Moreover, the analysis of the peritextual elements accompanying the translated books, i.e. the covers and title pages, indicates that the Society relied on the symbolic capital of the translators to provide children with "good, useful and controlled" books. The translators working for the Society possessed high symbolic status since they were professionally involved in the education of children, which enabled them to attain a great amount of visibility in the series under study. On the title pages of the books, for instance, the translators were introduced with their professional title, such as "inspector of primary education" (Hesse & Pellier, 1944) and "teachers at the Gazi Institute of Education" (London, 1944). The fact that such affiliations are consistently mentioned on the books' title pages, suggests that they heightened the status and credibility of the series. Since the series was particularly designed for students in primary and early secondary schools, having the series curated by education professionals could strengthen claims to the adequacy and reliability of particular translation choices, ranging from the works selected for inclusion to the handling of a structure and vocabulary appropriate for the intended audience. Consequently, the Society appears to have attributed a major role to translation and translators in realizing its project, i.e. shaping the ideal Turkish child as the future of the young Republic.

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## Derong Xu

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### *Recontextualization in the English Translation of Original Chinese Graphic Novels: A Case Study of My Beijing: Four Stories of Everyday Wonder*

As an emerging multimodal genre in children's literature, Chinese original graphic novels have become increasingly popular because of their pronounced aesthetic features and educational functions to young readers. However, when crossing national borders, Chinese graphic novels have posed serious challenges to translators since the cultural contexts in the source texts are not easy to incorporate by the cognitive frames of the target readers. To investigate how translations remove linguistic, cultural, and cognitive barriers and develop more inclusive children's literature in the global market, we apply a case study of *My Beijing: Four Stories of Everyday Wonder*, the English translation of a well-read Chinese graphic novel named *Laojie de Tonghua* (《老街的童话》).

We argue that adequate recontextualization promotes the reception of the source text in the target culture. It is pivotal for translators to recontextualize the multimodal text to weave a web of meanings by synergizing the message in the written text and the semiotic background of pictures for its recipients in different cultures. *Laojie de Tonghua* has been translated into English, French, Italian, and Japanese. It is found that the English version achieves an effective representation of Chinese culture and thus an impressive reception in the target readers with its effective recontextualization. The analysis of the specific strategies of recontextualization in this successful case will provide reference for children's literature works to cross national and cultural borders. Based on the four types of transformation put forward by Van Leeuwen and Wodak (deletion, rearrangement, substitution, and addition) and the comparison between the source texts and the target texts, four strategies are adopted to help with the reception by the target readers: conservation, reorganization, substitution, and addition.

The strategy of conservation targets the texts and images that cannot be deleted, changed, or transformed in graphic novels to avoid being assimilated. Conservation in *My Beijing* is reflected in the preservation of the Chinese characters to showcase cultural authenticity. The strategy of reorganization can be used when translators reorganize the elements of images and the narratives. In *My Beijing*, it lies in the reorganization of the elements of the book cover, which highlighted the cultural images including the Chinese guardian lions, the Green postal uniform, and the bicycle with Chinese characteristics. The strategy of substitution targets culture-specific items in the source text when these culture-specific items may lead to misunderstandings in the target culture if they are translated literally. In *My Beijing*, it is applied to the translation of Beijing dialect and Chinese common sayings. The strategy of addition refers to the provision of additional information to the target readers. In *My Beijing*, it is used in the addition of the paratexts, including footnotes and supplementary materials after the text. Through the four strategies, the target text shows respect for cultural differences and provides a more feasible and effective approach to represent cultural

diversity, which is instrumental in creating a more inclusive reading experience for children to develop a broad world view.

**Derong XU**, PhD, professor of English language and literature at Ocean University of China, member of the International Research Center for Children's Literature at Ocean University of China, member of IRCL, visiting scholar to the University of Reading. He has published more than 60 academic papers and three monographs on children's literature and its translation, including *A Stylistic Approach to the Translation of Children's Literature* in 2020 and *Child-oriented Literature Criticism and Translation Studies* in 2017. He has translated more than 70 children's books either from English to Chinese or from Chinese to English. His recent publications include "Community and Individuality in Chinese and American Picturebooks: A Contrastive Study of Constructs of Childhood" (IRCL, 1st Issue, 2023) and "Shen Congwen's Criticism and Construction of Chinese National Character in *Alice's Adventures in China* in the Early 20th Century" (Frontiers in Asia-Pacific Language and Culture Studies 1st Issue, 2023).

**Edin Badić**

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*Children's classics revisited: the reception of retranslations of children's literature in Croatian cyberspace*

In the growing body of research on (re)translated children's literature, one aspect has often been overlooked: the role of readers' emotionally loaded reactions to retranslations of children's classics. For over a decade, Croatian publishers have extensively used social media platforms to announce and market newly published retranslations, attracting rapt attention from the public. As Chen (2023) suggests, first translations often serve as a childhood memory trigger, helping to build sentimental online communities based on a collective memory that is often passed onto next generations of readers. This study aims to shed a better light on the intricate relationship between the concept of nostalgia as evoked by first translations of children's books and strong reactions to retranslations by focussing on two recent Croatian retranslations of children's classics that have provoked readers' reactions in public: the 2020 retranslation of J. R. R. Tolkien's *The Hobbit* (published by Lumen izdavaštvo) and the 2022-2023 retranslation of J. K. Rowling's *Harry Potter* series (published by Mozaik knjiga). The data will be obtained through an analysis of token words, used by readers on social media platforms and message boards, which usually foster a rejuvenated appreciation for first translations and hamper the acceptance of alternative interpretations of children's classics offered by recent retranslations. The aim is to trace down recurring patterns in readers' responses by taking a closer look at all types of remarks directed at both retranslations and their (re)translators, examine the effect these responses might have produced on the reception of retranslations among readers of children's literature, as well as account for the potential rise in popularity of first translations of children's classics.

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## Ekaterina Shatalova

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### *D is for Danger: Translating Nonsense Alphabets into Russian*

Dating back to as early as the Middle Ages, alphabet books, the oldest forms of children's literature, have come a long way from a vehicle of didactics and education to an aesthetic medium in its own right (Steinfirst, 1976; Joosen, 2006). Due to the rapidly developing printing techniques, illustrated ABC books reached their peak popularity in the 19th century, catching the attention of nonsense authors. Parody and comic alphabets mushroomed in Victorian England and beyond, establishing a tradition that has been carried on by such authors as Hilaire Belloc, Edward Gorey, Dr Seuss, Michaël Escoffier, and many others.

In this paper, I will look at *The Dangerous Alphabet* (2008) written by Neil Gaiman and illustrated by Gris Grimly and its Russian translation published in 2019. Told in twenty-six alphabetical lines, it represents an interesting translation case as it relies both on the alphabet letters and the accompanying illustrations to build and develop the story, following in Edward Lear's footsteps. Apart from the usual constraints of nonsense verse such as its fixed form defined by rhythm and rhyme, the translation is further complicated by differences in alphabet systems (Latin vs Cyrillic-script), number of letters (26 vs 33) and, consequently, associations evoked by the letters. The translator of Gaiman's alphabet also has to take into account "the palimpsest-like nature of the text" (Robin Hoffman, 2018, p. 105), its multimodality, and dual address. According to Coussy, "Nonsense alphabets push translators out of their comfort zone – they present an extreme instance of how all translation involves transformation" (2020, p. 244).

By analysing and unwrapping this transformation (How does the translator find equivalences for the words illustrating each letter? What elements of the illustrations serve as a catalyst for extra/missing letters in the target text? Which function does the translated alphabet lean towards – an educational one or an entertaining?), this paper will attempt at rethinking the concept of fidelity to the source text and the role of the translator in children's literature, whose name is printed on the cover – an uncommon practice for Russian publishers which predated the recently started #NameTheTranslator campaign.

Starting with an overview of *The Dangerous Alphabet* as a genre and its complications for translation and providing a brief account of the place of ABC books within the Russian literary tradition, I move on to the analysis of the 'dangers' faced by the Russian translator of a nonsense alphabet and how the translator's solutions affect the recognition of the translator's creative role and their status in the greater scheme of things.

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## Elena Isakova

Independent Scholar

### *Metaphors we see by: fostering inclusivity in audiovisual translation of picturebooks*

Audio description (AD) is a field of research which has witnessed remarkable growth in recent years, particularly in the exploration of strategies for achieving objectivity and quality in descriptions (Braun 2008, Snyder 2014, Fryer 2016). However, there remains a notable gap in understanding the applicability of AD across various genres, especially within children's literature, such as picture books. Currently, the literature on AD for picture books is limited, with only one notable dissertation by Rafaela Lemos (University of Roehampton) focusing on "Mirror" by Jeannie Baker. This presentation aims to address this gap by discussing how to enhance the accessibility of picture books through audio description. Specifically, the presented study will seek to answer key questions: How can unique genres like picture books be made more accessible through AD? What techniques are effective for conveying visual metaphors in AD? What multi-sensory approaches can be employed to (audio) describe picture books?

By exploring these questions, the presentation aims to contribute to a deeper understanding of how AD can be utilized to make diverse literary forms more inclusive for a wide range of readers. The objectives of the presentation will also encompass refining the definition of audio description as a form of audiovisual translation for multimodal intersemiotic texts, identifying suitable techniques for audiovisual translation of picture books, and demonstrating the potential use of metaphors (see also Zabrocka 2019), ekphrasis, and sound painting in translating literary works.

This study employs a mixed-methods approach including a comprehensive literature review, analysis of case studies, and examination of practical examples. Additionally, preliminary findings from an ongoing audiotranslation project of "I go quiet" by David Ouimet will be incorporated. We will demonstrate how using the Method for Identifying Metaphorically Used Words in Discourse (MIP) (Pragglejaz Group 2007) and Visual Metaphor Identification Procedure (Šorm 2018) various conceptual metaphors can be identified and used in the audio description of a picture book. Through this multifaceted methodology, the study aims to provide a nuanced understanding of the challenges and opportunities in audiotranslation of picture books, with a specific focus on the effectiveness of metaphor incorporation in enhancing accessibility.

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## Eliana Ionoaia

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### *Like Herding Cats – Difficulties in Foreignizing / Domesticating the Translation of “The Naming of the Cats” by T. S. Eliot in Two Romanian Versions and the Subtitles of the Cats Film*

The translation of T. S. Eliot’s *Old Possum’s Book of Practical Cats* has a peculiar translation history in Romania. The first translation TT1 by Tudor Cristian Roșca and Viorel Ștefănescu was first published in a bilingual edition by Alma Publishing House (1996) and then republished in a revised version by Humanitas publishing house (2009). Contrary to expectations, it was not domesticating (Susam-Saraeva 2003), but rather foreignizing and it did not attempt to assimilate the names / culturally-bound concepts. A second expectation that the retranslation TT2 would be closer (thus, foreignizing; Chesterman 2004) to the ST did not pan out. TT2 was a retranslation done by Florin Bican (2015) that has been termed a recreation / cultural transplantation (Drobotă 2020), commissioned by Humanitas a mere six years after the first translation. Surprisingly the period between TT1 and TT2 was, contrary to the expectations raised by the Retranslation Hypothesis (Berman 1990), quite short; therefore, the two could be seen as competing versions. Two articles comparing the Romanian versions of Eliot’s poem “The Naming of Cats” – Drobotă (2020) and Botîlcă (2021) – discuss the necessity for retranslation for a contemporary audience and retranslation as recreation, but do not focus on the visibility of the translator or the domesticating / foreignizing strategies employed. I propose to look at the Asymmetry Hypothesis (Klaudy 2009) and at the subtitles for the Cats film (2020), which are merely an adaptation of the text. I will analyse the use of explicitation / implicitation, addition / omission, expansion / contraction, specification / generalization and compensation. The source / target orientedness of the two texts as well as the use of the above-mentioned translation techniques were assessed together with the students at a master’s course in Cultural Translation. The same master’s students provided back-translations for TT1 and TT2. On the other hand, the appeal of TT1 and TT2 were assessed through a questionnaire that was answered by adults and children alike, the children showing a marked preference for TT2.

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## Elisabeth Bladh

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### *(Trans)national circulation of Children's Literature in minority languages. Public Library Holdings in Sweden of originals and translations in Arabic and Somali*

This presentation takes its point of departure in the research field of bibliomigration, i.e. how texts move across language and national borders (Mani 2017). It focuses in particular on the role public libraries play in the dissemination of translations, an area that so far has received little attention in translation studies. Instead of analysing editorial statistics of in- and out-translations (cf. Sapiro 2008), it investigates holdings of children's and youth literature in two minority languages aimed at readers with a migration background. The case study focuses on Sweden, a country with a large immigrant population (OECD 2012) and a library law stipulating access to literature in foreign languages at public libraries (Bibliotekslag 2013, 5§).

My survey investigates the holdings of children's and youth literature in Arabic and Somali at the International Library in Stockholm. The International Library is a branch of the Stockholm Public Library specializing in children, multilingualism and integration. Its online catalogue registers approximately 30 000 entries for children's and youth books in more than 150 languages (830 entries in Arabic and 241 entries in Somali). My study is an extension of Schwartz's (2019) work, which investigated the holdings of adult literature at the Nobel Library and at the International Library from a language and world literature perspective. The choice of language is informed by current statistics according to which Arabic and Somali are the two most common immigrant languages in Sweden (Skolverket 2020: 14). These languages are the most frequent languages of children's and youth literature published in other languages than Swedish in Sweden (Svenska barnboksinstitutet 2023: 20). In terms of linguistic and literary capital, Arabic is considered a world language with a strong literary tradition (Weber 1997, De Swaan 2001), whereas Somali has a relatively young written literature (Andrzejewski 2011) and is spoken in a limited geographical area (East Africa). From the perspective of translation sociology, both Arabic and Somali are classified as peripheral languages (Heilbron 1999). Swedish is one of the major source languages of translations into Arabic and Somali (Index Translationum).

The survey takes up the following questions: What proportion of the holdings of children's and youth literature in Arabic and Somali at the International Library consists of translations? Which source languages are most common? In which countries have these translations been published? What differences and similarities of the aforementioned variables are evident for the two languages?

The survey is based on searches in the online catalogue of the International Library. The entries of the catalogue provide information on title, author, ISBN, year of publication, number of pages, key words and, when applicable, illustrator, translator and source language. Information on publisher and place of publication were retrieved from LIBRIS, the joint catalogue of the Swedish academic and research libraries, which contains data from many public libraries. The data collection was done manually in Excel; the statistical analysis includes descriptive statistics and inferential statistics.

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## Emma Page

University of Reading, UK

### *Outside In World: a multimodal approach to translated children's literature advocacy in the UK*

International Children's Literature advocacy, as a vector for social, economic and political intervention, has its origins in post-war Europe, when Jella Lepman founded the International Youth Library (IYL) in Munich and, shortly thereafter, the International Board on Books for Young People (IBBY). Although of German origin, Jella Lepman herself was a British citizen, and there has been an ICL advocacy movement in the UK since at least the 1950s, when the country became a founding member of IBBY. In Britain, with its long-standing, sophisticated tradition of children's literature and extremely robust children's publishing sector, ICL advocacy has most often been concerned with increasing the amount and diversity of books for young people translated into English.

Despite its long history, since its origins the British ICL field has suffered from fragmentation, poor funding, poor visibility and lack of institutional support. Periods of energy and momentum are often followed by the total collapse of initiatives or organisations, and large-scale change in the percentage of published children's books in translation has failed to materialise. Founded in 2007, ICL advocacy organisation *Outside In World* recently found itself facing down the very real possibility of collapse. Launched in response to the lack of information on children's books in English translation available in the UK, *OIW's* original mission was to collect and review as many such titles as possible

This paper explores how this tiny, volunteer-run organisation in a niche field proved its value to cash-strapped universities, leveraging its unique collection of children's books in English translation to connect with new audiences and encouraging collaborations between academics and practitioners in the field of international children's literature. Beyond the details of these initiatives, I discuss how *OIW* is an example of the unique ways in which non-profit advocacy is integrated into commercial, academic and educational practices involving children's literature in translation in the UK today.

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**Emma Page** is a UK Arts and Humanities Research Council-funded PhD candidate based at the University of Reading and Cardiff University. She is currently researching the field of contemporary British translated children's literature advocacy, applying a combination of analytical frameworks drawn from the sociology of translation, book history and ethnographic studies of book cultures and publishing to understand the role translation advocacy plays in the field of British children's literature. She also translates professionally from French and Spanish into English.

**Ewa Rajewska**

**Aleksandra Wiczorkiewicz**

Adam Mickiewicz University, Poznań, Poland

*The Case of Adaptation. Adaptation Strategies in Translations for Children in 19th and Early 20th-century Poland*

The element of adaptability pervades all translated texts; it is manifested in the entire spectrum of possibilities: from free translations, paraphrases and imitations loosely related to the original, to translations 'proper' (adequate, 'faithful'), in which it is also present. Adaptation and translation are closely linked, though their relationship is not an easy one: adaptation can be seen as the opposite of translation proper, "a text generally not accepted as a translation, but recognized as representing a source text" (Bastin 2019: 10). However, with the emphasis on its functionality, it can come close to a broad definition of translation as "an attempt to make text 'relevant' or easily comprehensible to new audiences and readerships via the processes of proximation and updating" (Sanders 2006: 19). Translation is frequently seen as an 'ideal image' of the source text, while adaptation as its potential subversion. Is adaptation a translation strategy that reaches the 'extreme limit of translation', or a practice akin to translation but not translation itself? Is it an 'abuse', a 'betrayal' and 'infidelity' to the source text, or, on the contrary, a recipe for the successful transfer from culture to culture and a way to ensure its best reception in the target context (Vandal-Sirois, Bastin 2012: 23)? In children's literature, adaptation is of particular importance – both as the practice of adapting general literature *ad usum delphini* within the same language, and as a translation strategy, characteristic for translating children's texts (Bastin 2019: 11).

Adaptation is frequently dominant there, valued and exercised in many different ways (Klingberg 1986, Oittinen 2000) – by using summarizing techniques, paraphrase, omissions (often verging on censorship) and, most especially, domestication; it serves different purposes and various projects of the child reader. The adaptation approach is also the subject of reflection by translators, who, in their paratexts – prefaces, afterwords, commentaries, footnotes – feel a need to explain their adaptive decisions (Lathey 2014). In our presentation we will examine both the explicative approach to adaptation (in the translators' paratexts) and how adaptation implicitly works in texts translated for children. We will aim to define how adaptation – in 19th and early 20th-century Poland the predominant strategy in translating for children – has evolved: how translators justified its necessity, what alternatives were proposed, and whether a line can be drawn between adaptation and translation 'proper'.

The research is a part of the project "Half a Century of Children's Literature in Poland. Texts for a young audience in the context of power and cultural production: the recipient of literature – literature as a recipient" (OPUS 21 2021/41/B/HS2/00876) funded by Polish National Science Centre.

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## Ewoud Goethals

KU Leuven, Belgium

### *Pastel Unicorns: Intra-Belgian Publisher Collaborations via the Transnational Field of Children's Literature*

According to Delia Guijarro Arribas (2022)[i], the notion of a transnational field, first coined by Gisèle Sapiro, can be applied to children's literature as well. In the transnational literary subfield of children's literature picture books circulate internationally through institutions like IBBY and the International Youth Library, prizes like the Hans Christian Andersen Award and Astrid Lindgren Memorial Award, book fairs such as the Bologna Children's Book Fair where translation rights are traded, and through publisher practices such as co-editions. In my paper I want to show how this transnational literary field also facilitates intra-national translation flows of picture books, i.c. between the Dutch and French language communities in Belgium. Using the database on intra-Belgian translations (1970-2020) that is being established as part of the BELTRANS project[ii], I will conduct a network analysis of translation flows of Flemish children's literature into French and francophone Belgian children's literature into Dutch to identify collaborations between Belgian publishers. Then I will explore if and how the international promotion of picture books by the Flemish and francophone Belgian literary funds facilitates these intra-Belgian literary transfers, and if they are identified as such. Finally I will focus on the collaboration between Flemish publisher De Eindhoven and francophone Belgian publisher Pastel, that translate multiple titles of each other's catalogue, including some by internationally renowned illustrators such as Carll Cneut and ALMA laureate Kitty Crowther.

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## Foteini Pateinari

Aristotle University of Thessaloniki, Greece

### *Translating children's literature from German into Greek: Bibliomigrancy patterns during the time of the financial crisis*

Though translated children's literature constitutes a dynamic brunch of the publishing field in Greece, relevant comparative and translation studies are quite rare (Panaou & Tsilimeni 2019: 166). Contributing to restoring this gap, the paper aims to investigate the translation flows of German children's literature into Greek in the period 2010-2020. The study draws its theoretical framework from Bourdieu's theory of the field (1983; 1990; 1998) and of the center-periphery approach (Heilbron 1999) adopting a sociological perspective that understands translation as social practice (Lindqvist, 2019, p. 206) and transnational capital (Sapiro 2015: 323). From this point of view, it seeks to explore bibliomigrancy patterns (Mani 2011: 289) using as a case study the translation flows of children's books from German into Greek. In this context it takes into account the dynamics of the exchange between a central language as German and a peripheral language as Greek, as well as the interactions of the translation agents involved, the structure of the Greek publishing field and the impact of the financial crises on it. Key questions addressed are: What position takes German literature within the subfield of translated children's literature in Greece during the years 2010-2020? What kind of books are translated, and which factors influence their selection? What is the profile of the translation agents who engage in translating German children's literature and what networks are being built among them?

For the purposes of the study a quantitative analysis of the children's books that were translated from German into Greek during the period 2010-2020 was applied. The data was extracted from two sources: Osdlenet and Vivlionet that contain all books that are published in Greece. A database was constructed based on that data that included variables about each book (title, author's name, sex and nationality, prize, translator, year of publication of the translation, year of publication of the original) and about the Greek publishing house (name, editorial production per year, date of creation, city). The data was analysed using descriptive statistics and network analysis (Painter et al. 2019).

As far as the main findings are concerned, the study showed two main bibliomigrancy patterns throughout the decade, namely the translation of classical works and the translation of best-selling series, both of which minimize the financial risks for the publishing houses. As a result, a very small number of German authors is represented in the Greek field. Furthermore, 50% of the books are published by only four of the publishing houses involved in the translation of German children's literature. The same tendency applies for the translators, as the analysis underlined stable collaborations between publishing houses and a very small number of professional translators, in addition to the limited presence of translators who translate German literature for adults. The above-mentioned findings point to an oligarchy of agents involved in the translation flows of German children's literature and reveal a less diversified and extended representation of it in the Greek field during the decade 2010-2020.

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## Fuling Deng

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### *The Journey of I Am Hua Mulan into America: The Translation and Publication of the Postmodern Chinese Picturebook*

Transnational children's picturebooks play an important role in helping children grasp the diverse cultural tapestry of our planet and build their intercultural understanding. However, non-Western picturebooks face challenges when entering the global market. When translated into other regions, they have to navigate the balance between remaining faithful to the original text and resonating with the target audience, all while contending with commercial pressures to cater to Western readership preferences. Over the past decade, Chinese picturebooks have embraced postmodernism, witnessing a surge in exceptional original works skillfully integrating postmodern devices with the essence of Chinese literature and art. The high-quality postmodern Chinese picturebook *I am Hua Mulan* acts as a unique case for researching the transnational journey of Asian postmodern picturebooks into the global market. This picturebook, written by renowned Chinese children's author Qin Wenjun and illustrated by Chinese British artist Yu Rong, was originally published in China in 2017 by China Children's Press Publication Group. The American edition, translated by British translator Helen Wang, is available through Reycraft Book, a publisher specialising in multicultural children's books in the United States. The original Chinese edition is regarded as a representative postmodern picturebook in China. It challenges traditional linear narrative conventions by employing a dual narrative and fold-out design to tell a contemporary Chinese girl's dream encounter with the ancient Chinese heroine Hua Mulan. However, some of these postmodern highlights are not fully retained in the American edition.

Applying Emer O'Sullivan's (2019) children's literature translation map, this study analyses the translation and editorial practices of the postmodern feature in the *I am Hua Mulan's* American edition, going beyond the text to wider socio-cultural contexts. It finds that postmodern characteristics of the book might be omitted, simplified, purified, and substituted due to the consideration of the implied readers' cognitive abilities and cultural backgrounds, and the wider ideological, cultural, and economic factors. The findings further reveal that the American edition might be seen as a commodified representation of Asian culture within the American children's book market, rather than appreciated for its postmodern aesthetic qualities. This research emphasises the importance of greater approaches to dealing with the translating and publishing processes that recognise and appreciate high-quality Asian picturebooks for their innovative narrative qualities. It also sheds light on the inherent imbalance in power dynamics within the Western-dominated global children's book market and suggests the need of 'multidirectional flow' of children's picturebooks within the market (Shin-Wen Sue Chen, 2019).

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**Fuling Deng** is a PhD candidate in Education at the University of Glasgow, focusing on challenging picturebooks, multimodal literacy, and teachers' picturebook learning communities. She has a diversity of experience in children's book editing, translation, marketing, reviewing, and illustration art. She edited picturebooks by award-winning authors including Shaun Tan and Mo Willems. She published a co-authored art series named *The Grand Tour of Picturebook Art: travelling with illustrators* (2021).

**Xinyue Hu** is a PhD candidate in English Literature at Newcastle University. Her research interest revolves around children's literature and film, transnational and intermedial adaptation studies, and East Asian folktales. Her current project focuses on the Global adaptations of *Mulan* and the construction of Global girlhoods. Before commencing her PhD journey, she was a primary teacher working in an International school.

## Göksenin Abdal

Erzincan Binali Yıldırım University, Turkey

### *"Deradicalized" Radical Children's Literature in Turkish Translation: The Case of Tales for Little Rebels*

Radical children's literature encompasses "dissident" means of resistance against the given notions of authority and diverse aspects of pressure on children's lives from the perspectives of civil rights, gender, race, labor, ecology, politics, and culture. The term radical applies to the protest positioning of children against capitalism and other systematic inequities while providing an idealized child image in terms of world knowledge and the conscience of being a part of the future generations in a given culture. This study aims to discuss the reception and reflections of radical children's literature in Turkish translation with examples from *Tales for Little Rebels* (Julia L. Mickenberg-Philip Nel, New York University Press, 2008). Published by Dipnot Yayınları in 2011 with the Turkish translation of Devrim Evcı under the title of *Asi Çocuklara Öyküler*, the book presents a selected sum of stories in politics, science, race, ecology, class, and gender from the source text with a tendency to neutralize the repercussions of radicalism in the target culture, starting from the change of the "rifle" to a "megaphone" and deletion of the sentence "I am a real red" on the book cover. In this way, the translated version gives the impression of de-radicalization in the first place. This study comprises three parts. The first part focuses on the main aspects of radical children's literature, while the second part provides a brief framework of how radical children's literature is received in the Turkish literary system, and the third part showcases the extent to which *Tales for Little Rebels* is de-/radicalized in Evcı's Turkish translation with a focus on the visual and linguistic elements from the target text. In conclusion, the case study is reminiscent of how the notion of radicalism and its reception may vary from one culture to another due to the varying socio-cultural implications of publishing, translation, and literary production in a literary system.

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## Gözde Begüm Aküzüm

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### *Censorship and Children's Literature: A Comparative Analysis of Children's Stories from an Ideological Point of View – La déclaration des droits des filles and La déclaration des droits des garçons*

Gender-specific roles refer to societal expectations attributed as well as responsibilities assigned to individuals based on their genders. These roles are inherently embedded in societies where individuals are raised and where they are shaped by cultural values. Therefore, gender-specific roles in societies indicate a way of imbalance among their members, for expectations are determined to be sex-based rather than capabilities; thus, creating discrimination between genders. In a globalised world where women participate in business life more than ever, culturally attributed roles have started changing dramatically, resulting in a blur of the roles. On the other hand, there are cases where this situation has led to the occurrence of new roles on the existing ones for women. Literature is one of the tools which can be used to eliminate sex-based distinction. So is translated children's literature. This is especially because children's books can be used to impose certain behaviours on children as young adults, for the selection of the works to be translated depends on a set of norms in a literary polysystem (cf. Gideon Toury, 1978/1995; Itamar Even-Zohar, 1978/1990). In other words, translated children's books can help develop an equalitarian approach in children's minds as intended, thus contributing to the elimination of sex-based discrimination. In this sense, certain publishing houses favouring gender equality publish such books. YKY is one example of the publishing houses as such in Turkish case. Written by Élisabeth Bami, published in 2014 in French, endorsed by Amnesty International, translated into Turkish in 2017 by YKY for the first time, and finally announced as an obscene publication in 2019 in Turkey in accordance with the "Law to Protect Minors from Harmful Publications", Turkish translations of *La déclaration des droits des filles* and *La déclaration des droits des garçons* have been selected as the corpora of the present study. Discussion will be formed around the underlying reasons for labelling these equalitarian publications whose receptors are children as obscene by stressing upon the cultural as well as sociopolitical conjunctures surrounding Turkey. The books selected as the corpora set an example of enforcing the law subjectively and arbitrarily by the authorised council, for the decision was reversed two years later as a consequence of a lawsuit against it, during which these books were sold in opaque bags under a label "harmful to children". The study also sets forth the claim that the corpora in question have liberating and equalitarian approaches to their receptors (children). Therefore, the objectives of these publications and their (possible) effects on the target readers will be discussed with respect to Turkish literary polysystem, while focusing on uncovering the underlying reasons for this censorship imposed. Data will be collected from textual and paratextual elements of the books selected, and from the news and the articles published regarding the subject. Claims will be supported by other translated children's books published in Türkiye sharing similar perspectives.

**Gözde Begüm Aküzüm** graduated from Atılım University in Türkiye with a Bachelor's degree in English Translation and Interpretation in 2010. She completed her double major in the Department of International Relations in 2011. Later, she received her Master's degree in 2015 and her PhD in 2020 in Translation Studies from İstanbul University, Türkiye. Aküzüm's MA and PhD theses focus on sports interpreting and consecutive interpreting, respectively. Holding PhD degree in Translation Studies, Aküzüm's fields of study include interpreting studies, translation criticism, and translation of children's literature.

Currently, Gözde Begüm Aküzüm works as an Assistant Professor in the Department of English Translation and Interpreting at Marmara University in Türkiye. She offers translation and interpreting courses at the undergraduate level. She is also Turkish translator of three children's encyclopedias, namely "Children's Encyclopedia of Predators", "Children's Encyclopedia of Flags", and "Children's Encyclopedia of Ocean Life".

## Hannah Felce

Independent scholar and translator, Switzerland

### *The Alsatian Trilingual Revisions of Tomi Ungerer's Work: Creating A Poster-Boy for Alsatian Multilingualism?*

This paper analyses the different methods used by the translator and publisher to present a minority-language translation in trilingual re-editions of works that have previously been published and/or translated in two major languages, where all three languages are part of the same cultural system. The case study used to explore these topics is internationally acclaimed author of children's books, Tomi Ungerer. Due to Ungerer's heterolingual background and tumultuous upbringing during the Nazi occupation of Alsace, questions of language, culture and identity are often key themes in his works. Building on Ungerer's linguistic profile, Alsace reclaimed Ungerer as 'their' author during the 1990s. As a result, his two most successful picture books, *Die drei Räuber* (1961) and *Der Mondmann* (1966), were published in trilingual re-editions by the Alsatian publishing house, La Nuée Bleue.

The translation process and the paratexts of the trilingual re-editions of *Die drei Raiwer* (2008) and *'s Mondmannele* (2014) reveal much about the relationship between the minority and majority languages, the relationship between the original and its transformations, and publication strategies used to present trilingualism. Moreover, these trilingual re-editions demonstrate how the one-to-one equivalence and sequentiality usually attributed to translation is not the case here, since two languages form the basis of the transformation into the minority language, enabling us to rethink notions of language, identity and translation.

This paper also analyses the role of the translator and publisher in the translation process behind the trilingual re-editions of Ungerer's two books, their paratexts and their layout. I will examine the publication strategies behind a trilingual re-edition of a picture book, with particular attention to how the Alsatian version was produced and framed, i.e., did the German or French version form the basis of the Alsatian translation and how is this process portrayed in the paratexts? This paper attempts to bring to the fore the multiplicity and the layering of the processes involved in the production of picture books and their further translation into the other languages of the cultural space these languages cohabit. In order to map these multifaceted phenomena, I conjoin Roman Jakobson's (1959) categories of "interlingual", "intralingual" and "intersemiotic" translation and Benjamin Lefebvre's (2013) term "textual transformation" to create the notions of interlingual or intralingual textual transformations (relating to the verbal component) and intersemiotic or intrasemiotic transformations (where the change or rewriting occurs in the visual element). This will enable me to map the multiple, concurrent creative processes which characterise picture books produced by multilingual minority-language authors, adopting the multitudinous approach to language and translation. By first analysing *Die drei Raiwer* (2008) and then comparing it with *'s Mondmannele* (2014), I will highlight the diachronic changes surrounding these processes and what they reveal about the role of the translator and publisher in the recreation of these picture books.

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**Hannah Felce** is an independent researcher and translator based in Switzerland. She completed her postdoctoral and doctoral studentships in the School of Modern Languages at Cardiff University, United Kingdom. She was a recipient of both an AHRC postdoctoral studentship and doctoral studentship awarded by the South, West and Wales Doctoral Training Partnership. For her postdoctoral work, she explored independent minority-language publishing houses and their organization and funding; and for her doctoral thesis, she researched the writing and translation of children's literature written in minority language contexts. She has translated several Romansh works into English, including *Rut Plouda's Sco scha nügliä nu füs* and *Romana Ganzoni's Vent per mia vela*. Hannah's research interests include translation, adaptation, minority languages, multilingualism, children's literature and picture books.

Hannah grew up in Grisons, Switzerland, speaking Switzerland's fourth national language, Romansh. It was through her close contact to this minority language and her familial language, English, that her passion for questions surrounding identity, culture, power, and language grew.

## Helena Bodin

Stockholm University, Sweden

### *Visible Words: Uses of Cyrillic Script in Translations of Heterographic Picture Books*

To decide on what to translate in a multilingual picture book is demanding, especially when words in another language than the publishing language are embedded in the pictures as intra-iconic verbal texts, for example in depicted signboards, packages, or speech bubbles. The difficulties multiply if the intra-iconic verbal texts use another alphabet, since the use of heterographics (more than one alphabet) highlights the multiple modalities of written languages and their scripts (Bodin 2018). The visual-spatial dimension of, for example, a depicted signboard (visualizing a context with another language and alphabet) may in such cases be more important than its auditory-temporal dimension (in which the words of the signboard sound when read aloud). Against this background, my talk sets out to examine what happens when two picture books with intra-iconic verbal texts in two alphabets, Roman and Cyrillic, are translated. This is done from a semiotic perspective inspired by multimodal approaches to literary multilingualism (Tidigs and Huss 2017).

– *A Year Without Mom* (2015) is a graphic memoir in English by translingual American-Russian writer and illustrator Dasha Tolstikova, translated into Swedish by Karin Berg, *Mitt år av längtan* (2015). It tells the autobiographically grounded story of the young girl Dasha's childhood in Moscow in the early 1990's, at the time of the coup against Gorbachev. To visualize the girl's Soviet life, its iconotext includes heterographic signboards, newspapers, and handwriting in Cyrillic script.

– *Den förträfflige herr Glad* (2004, *The impeccable Mr. Happy*) is a Finland-Swedish picture book by Malin Kivelä, illustrated in collage technique by Linda Bondestam, and translated into Russian by Ol'ga Miaeots, *Великолепный Господин Веселчак* (2007). It presents the love story of an always happy but lonely man who courts a grumpy woman. Its iconotext includes a few examples of intra-iconic verbal texts in languages that use Roman letters and one example of heterographics in Cyrillic letters, although texts in various alphabets are mostly used as materials for the collage.

The comparative analyses demonstrate that there are different outcomes, depending on whether the source and target texts use the same or different alphabets for their publishing languages. In the Swedish translation of Tolstikova's graphic memoir, the heterographic features of the embedded Cyrillic script are carefully reproduced, and so are the intra-iconic verbal texts in English. Thereby, one more language is added to the Swedish target text. In the Russian translation of Kivelä's and Bondestam's picture book, the visual-spatial effect of using heterographics in the intra-iconic verbal texts becomes inverted, as it makes the source text's heterographic use of Cyrillic letters disappear into its Russian target language. Instead, intra-iconic verbal texts using Roman letters form a new heterographic layer in the Russian translation.

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**Helena Bodin** is Professor of Literature at the Department of Culture and Aesthetics, Stockholm University. Her research concerns the functions of literature at the boundaries between languages, nations, arts and media. In particular, she has studied modern literature's engagement with the Byzantine Orthodox Christian tradition. Between 2016 and 2021 she was part of the Swedish research programme "World Literatures – Cosmopolitan and Vernacular Dynamics". Bodin currently works on issues of literary multilingualism and multiscryptism, focusing on the many languages and scripts in use in Constantinople (today's Istanbul) around 1900. She has published articles in *Journal of World Literature*, *Textual Practice*, *Edda*, and *Parallax*, and is the co-editor, with Stefan Helgesson and Annika Mörte Alling, of *Literature and the Making of the World: Cosmopolitan Texts, Vernacular Practices* (Bloomsbury Academic 2022). With Julia Tidigs she is co-editing a special issue of *Barnboken: Journal on Children's Literature Research* on multilingualism and children's literature (forthcoming).

## Ildikó Vaskó

Eötvös Loránd University of Budapest, Hungary

### *Translating cultural metaphors in children's literature*

Translating cultural metaphors in children's literature can be a delicate and challenging task. Cultural metaphors are expressions or symbols that carry cultural meaning; they provide a framework for exploring the ways in which language encounters cultural dynamics (Gannon & Pillai, 2011). As different cultures may conceptualize abstract ideas differently, understanding the underlying cultural concepts is crucial for accurate translation. At the same time, cultural metaphors can help and guide young readers in understanding new concepts and foreign contexts.

Stian Hole is one of the Norwegian authors who gained recognition for their work in children's literature. The present study investigates cultural metaphors in some of his prominent works translated into Hungarian. Hole uses many metaphors in his stories, both in images and texts. Metaphors can be seen as a linguistic as well as a cognitive phenomenon. Translation strategies for cultural metaphors are derived from research in cognitive linguistics (Lakoff & Johnson, 1980), pragmatics, and translation studies. Norwegian cultural metaphors often draw inspiration from the country's natural landscape, historical events, and societal values, but the surreal childlike perspectives also loom before the reader, with remarks about illness and passing away from a wondering, associative child's point of view showing fear, perplexity and mockery at the same time.

All the scenes in Hole's texts have a heightened intensity: the child looks at the world with a sharp, hyper-sensitive glimpse. The visual technique and the linguistic means of expression of the text enhance each other; it is the child's view of the world itself. The recognition of the inevitable course of life, the acceptance of change is depicted by the author with the help of metaphors. In its own way, transformation is a journey: to heaven, to school, to work – by bus, boat or butterfly wing. This makes it easier to accept death and to understand the anxiety of a child preparing for school. In Stian Hole's books, the thoughts, fears and secrets of the protagonist are embodied in natural metaphors. The author uses Nordic images to describe universal human emotions, when, for example the elderly aunties departing life, are put on a distant cruise ship. It will be argued that cultural metaphors can help convey complex ideas and values, drawing on shared experiences and understanding within the Norwegian cultural context. Further insight is offered into the complexity of metaphor comprehension in children's literature.

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## **Iliana Franco Alvarenga**

National University of La Plata, Argentina

## **Clarisa Pereira González Aguiar**

Sworn Translator's Association of the City of Buenos Aires

Argentine Association of Translators and Interpreters, Argentina

### *One region, two translators, three languages. Guarani Legends adapted for children.*

There are approximately ten million Guarani speakers worldwide, mainly concentrated in Paraguay, Argentina, Brazil, Bolivia, and Uruguay. However, there is no accurate data on the number of Guarani speakers in Argentina, and particularly in the province of Corrientes. Although Guarani is primarily an oral indigenous language, and despite persistent attempts to silence it during the last century, it has adapted and persisted throughout history, even among speakers who may not identify themselves as indigenous.

The trilingual book examined in this paper exemplifies Guarani's linguistic journey, aiming to restore the original versions of orally transmitted legends that were influenced by the Spanish colonization and Christianity. Since the colonial period, Guarani and Spanish have coexisted, interfering with each other in pronunciation, lexicon, and grammatical structures. Although the Guarani language was excluded from formal education during the colonial regime, according to Melià (1993), this was the worst attack suffered by indigenous languages. Guarani was therefore confined to family and informal contexts until 1992, when it became the official language of Paraguay, and until 2004, when it became the official language of the province of Corrientes (Alegre and Gandulfo, 2020). However, books, magazines, or school classes in Guarani are scarce in Corrientes.

This paper presents the process of creation and translation, and the challenges encountered before publishing, a children's book entitled *Leyendas guaraníicas – Mombe'upy guarani – Guarani Legends*. The process of cultural translation of this kind of literature is considered in terms of language and power, cultural difference, core and periphery, respectively, (Ashcroft et al., 2002; Bhabha, 2004; Deleuze and Guattari, 1998). It is a trilingual book that includes four legends which have been decolonized and adapted for children, since the topics of Guarani legends in general are death, love, and revenge. Language order in this book shows how most people in Corrientes are exposed to languages: Spanish and Guarani in early childhood, and English later in formal school.

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**Iliana Franco Alvarenga.** English-Guarani-Spanish translator and teacher currently living in Oslo, Norway. With expertise in humanitarian, arts, and humanities translations, she provides editing, proofreading, and cultural insights for Guarani and Spanish texts. Presently, she contributes to the promotion of Guarani and Spanish culture at Casa Cultural Norge, while remotely supporting linguistic research groups and projects related to the revitalization of indigenous languages at the Centro de Estudios e Investigaciones Lingüísticas (IdIHCS - FaHCE - UNLP, Argentina).

**Clarisa Pereira González Aguiar.** English-Spanish sworn translator and university teacher at Cuenca del Plata University and ISFD Higher Education, in Corrientes, Argentina. Author of 40 Bilingual Songs and Quotes, and of Guarani Legends, bearing the seal “Made in Corrientes”. Co-founder of Agencia Between the Lines. Member of the Sworn Translator’s Association of the City of Buenos Aires, of its Spanish Commission, and of the Argentine Association of Translators and Interpreters.

## Inês Costa

University of Aveiro, Portugal

### *Synopses in translation: what, for what and for whom?*

Genette (1987) conceptualises paratexts as thresholds between the text and readers, potentially influencing how readers approach and interpret a book. They provide indications about genre and intended audience and often direct attention to specific aspects of the text. The study of the translation of paratexts – sometimes termed as paratranslation (Yuste Frías, 2012) – is of particular interest as different linguistic and cultural contexts yield diverse perspectives on how to present and promote a book. In addition to the importance of reflecting on the authorship of paratexts – whether authorial, publisher's or allographic –, when it comes to children's literature it is particularly relevant to understand the intended addressee of each paratextual element, due to the inherent dual (or multiple) audience of such texts (O'Sullivan, 2005; Shavit, 2003).

Expanding upon previous research (Gil Bardaji, Orero, & Rovira-Esteva, 2012), which has primarily focused on the translation of titles and covers (e.g. Axelsson & Næsje, 2021; Frank & Sparrow, 1989; Frank, 2005; Panaou & Tsilimeni, 2020), this paper aims at analysing the synopses of English translations of Portuguese children's books (published between 2001 and 2020). Employing a comparative discourse analysis of the synopses of the Portuguese and the English editions, the study focuses on differences in content, tone, intended addressees, and the emphasised features of the book – particularly when those reveal a preferred valuation of the aesthetic, the didactic, or the playful dimension. Whenever available, comparisons will be drawn with the synopses of the Spanish translations of the same books, considering the varying degrees of proximity between the three linguistic and cultural contexts. Lastly, by drawing on a few examples, this paper aims at demonstrating that synopses frequently offer insights into the translation strategies applied to the text itself.

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## Irene Vílchez Sánchez

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### The literary reception of *The Gruffalo*: a study based on its translations into Peninsular Spanish and Catalan

*The Gruffalo* (1999), by Julia Donaldson and Alex Scheffler, has become a worldwide literary phenomenon, translated into more than 100 languages. In the case of Catalan and Peninsular Spanish, even three different translations have been published (in 1999, 2008 and 2016), each edition with different publishers, who edited both Catalan and Spanish versions. This presentation focuses on the literary reception of these translations. To this end, the form of the original text is examined from both a verbal and a visual perspective, considering the interrelationship between the two languages in picturebooks as well as their dual audience (Nikolajeva & Scott, 2001) and that some textual references are addressed for the adult audience (Marcelo & Pascua, 2022). The analysis focuses on the charactonymical nature of the main character's name, its intertextual relationships and the metre, rhythm and rhyme. These same elements are then examined in each translation both synchronically and diachronically.

First, as for the name of the gruffalo, its initial cluster *gr* is the onomatopoeia of the grunt or roar of some animals (Riera-Eures & Sanjaume, 2010), is related to negative aspects of existence (Sadowski, 2001) and could remind the character of Grendel of the epic poem *Beowulf*; the word *gruff* refers to someone impatient and unfriendly, and works intertextually with «Three Little Goats Gruff»; and its resemblance to *buffalo* indicates what the monster will look like physically —something that is reinforced visually. The translations, *grúfalo* and *grúfal*, despite being quasi-literal, do not manage to maintain the same symbols.

Second, as for the intertextuality, it is thematically related to the Chinese folk fable 狐假虎威 ('The fox who catches the terror of the tiger') (Yu, 2011: 30), environmentally to classical children's books where the woods are depicted as dangerous, and both linguistically and visually to the picturebook *Where the wild things are*, by Maurice Sendak. This last intertext is not maintained in 1999 and 2008 translations, whereas it is in 2016 ones; although it must be taken into consideration that the first translation of *The Gruffalo* into Catalan was previous than the first one of *Where the wild things are* into this language.

Third, *The Gruffalo* consists of 90 rhyming couplets. Most are tetrameters, although there are some dactylic ones and others where iambs and anapaests are combined. There are three couplets that break the rhythm, the three of them before a change of subject. The translation of meter, rhythm and rhyme is similar synchronically: in 1999 and 2008 translations are similar in these three aspects, with verses of higher art, and except for 2008 Peninsular Spanish translation, the rhyme of the couplets is perfect, whereas in 2016 there is free verse in both Catalan and Spanish editions.

Finally, it is concluded that Peninsular Spanish and Catalan versions are more similar synchronically than diachronically: this shows that translations are heavily influenced by the decisions of publishers, beyond those of the translators themselves. Furthermore, in translations, visual elements have greater weight when it comes to characterizing the protagonist and establishing intertextual relationships.

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## Irina Levchenko

University of Vienna, Austria

### *Translating subtle feminism: Textual and contextual voices in and around Russian translations of "Anne of Green Gables" by L.M. Montgomery*

This paper uses a combined approach to voice, agency and ideology in translation by studying both translated texts and contextual material. Textual voice is understood as textually manifested traces of the translator and other agents (Alvstad et al. 2017) and is extended through the concept of implied author as the author-image which is constructed by the reader and is "constituted by the stylistic, ideological, and aesthetic properties for which indexical signs can be found in the text" (Schmid 2014:288). The implied author of the target text is likely to differ from that of the source text due to textual shifts that happen in translation (Alvstad and Assis Rosa 2015). My aim is to detect the indexical signs of the implied author in three translations of L.M. Montgomery's beloved classics "Anne of Green Gables" (1908): by Marina Batishcheva (1995), Raisa Bobrova (2000) and Natalia Chernyshova-Mel'nik (2008), and analyse the different author-images the reader can construct based on those signs by comparing the translations to the original and to each other, with a special focus on feminist elements.

In her novel, Montgomery uses two subtle feminist strategies: she challenges authority, including the church, through the outspokenness of her eponymous heroine and depicts female autonomy through sensual nature writing. Batishcheva's "faithful" approach makes the implied author sound monotonous and blunts the vividness of Anne's voice and nature descriptions, Bobrova creates a strong but unsubtle voice by using slang and shortening or omitting nature writing and passages questioning religious authority, and Chernyshova-Mel'nik not only displays an insufficient command of English, but uses simplistic and insincerely sentimental language when describing both the heroine and nature, which makes the implied "Montgomery" sound like a trivial writer. None of these translations allows the implied reader to construct Montgomery as an author with a subtle feminist touch.

To explore connections between textual shifts and ideological motivations of various participants in the three translation events, I use the concept of multiple translatorship (Jansen and Wegener 2013) and draw on contextual material which in addition to paratexts in books includes online publications on girls' books and Montgomery by various agents as well as my correspondence with several of them.

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**Jan Fabry**

**Wilken Engelbrecht**

Palacky University, Czech Republic

*A Look at the 'Other' World. Dutch-language Children's and Youth Literature in Czech translation*

Since the beginning of World War II (for Czechoslovakia in September 1938), Dutch-language children's and youth literature has been translated into Czech. Within these translations, we can distinguish five groups. The first group concerns a very small number of works translated before 1948. These are some works written by the Socialist writer Nienke van Hichtum (1876-1939) and a translation of the mini-novel *Saïdjah and Adinda* from 'Max Havelaar', internationally the most famous novel by Multatuli (ps. of Eduard Douwes Dekker, 1820-1887). Interestingly, the latter was used as a booklet for Red Cross youngsters. In the period 1949-1989, i.e. the period of communist rule when Socialist Realism was the prevailing literary norm, adventure novels by Johan Fabricius (1899-1981) and children's literature by the Dutch-Caribbean writer Miep Diekmann (1925-2017), who was a friend of the main Czech translator Olga Krijtová (1931-2013), were mainly published. After the so-called Velvet Revolution of November 1989, the picture changed drastically. From the mid-1990s, commercially oriented books for toddlers broke through, such as the series on 'Het Muizenhuis' by Karina Schaapman (\*1960), or 'Miffy' by Dick Bruna (1927-2017). This is still a major part of in Czech translated Dutch-language books. Via Francine Oomen (\*1960), the genre of girls' novels also made its appearance in the Czech Republic. The last, and by far the largest group of translated Dutch-language children's literature, concerns taboo-breaking novels. These range from essentially very 'innocent' stories such as 'Plaster' by Anna Woltz (\*1981) about complicated family relationships resulting from divorces, to partnerships unthinkable in many Central European countries such as the homosexual in 'King & King' by Linda de Haan (\*1976) and Stern Nijland (\*1976), and Guus Kuijer's (\*1942) 'Polleke' about the immigrant problem, among others. In the Czech literary field, Dutch-language literature for children and especially teenagers became more or less synonymous with taboo-breaking literature. The contribution looks at the evolution of the Czech view of Dutch-language children's literature through translations and reviews of those translations.

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**Mgr. Jan Fabry** is Assistant and internal PhD student of Dutch Philology at Palacky University in Olomouc. He is PhD student as well at the University of Antwerp. His specialization concerns Flemish culture with a focus on the so-called Flemish Movement in the 19th century.

**Wilken Engelbrecht** is Full Professor of Dutch at Palacky University in Olomouc (CZ), since 2018 as well at the Catholic University of Lublin (PL). After 1990, he refounded Dutch Studies in Olomouc and Bratislava. In 1995, he was one of the initiators of the Central European Association in Dutch Studies "Comenius". His research concerns cultural contacts between the Low Countries and Central Europe, especially the reception of Dutch literature in Czech and Slovak translation and academic contacts in the Golden Age. Because of his merits, Queen Beatrix of the Netherlands appointed him Officer in the Order of Orange-Nassau in 2012.

## Jan Pedersen

Stockholm University, Sweden

### *Multimodal maritime metaphors for minors: On the subtitling and dubbing of metaphors in SpongeBob Squarepants*

Metaphors and related figures of speech is one of the classic translation problems, and it has been investigated a great deal over the last few decades (e.g. Toury 1995; Lindqvist 2002; Shuttleworth 2017), and in recent years, there has also been interest from scholars in audiovisual translation (AVT; e.g. Pedersen 2017). It remains underexplored when it comes to the translation of children's movies, however, and this is perhaps extraordinary. The playfulness of animated children's movies allows for a multitude of metaphors, wordplay and visualised figures of speech, which are not always easy to render in a foreign language, as these images are often culture-bound (Lakoff & Johnson 1980: 257). There might also be a clash of translation norms, as metaphors are regularly retained if possible, and this may be at odds with the pedagogical norm of children's literature (Nikolajeva 2004). Still, stylistics and multimodality in children's literature have been studied as a means of children's meaning-making process (Epstein 2012; Campagnaro 2015). It thus makes sense to view AVT of children's movies through this lens. The picture is even more complex, however, as different modes of AVT have different features and constraints. For subtitling, there is limited space and time, the shift from speech to writing, and the interaction with the other modes of the polysemiotic text, including the audible original dialogue (Pedersen 2011). For dubbing, the preferred AVT mode for this sort of content, the issue of synchronisation and replacing dialogue is added to the mix (Chaume Varela 2004). This study explores these complexities by investigating the dubbing and subtitling of metaphors in movies starring that soaked silly submersible SpongeBob Squarepants. It explores how AVT of metaphors is carried out in these movies, if there is a difference depending on AVT mode, and if it differs from metaphor AVT for adult audiences. It uses linguistic and multimodal analysis, in combination with notions from conceptual metaphor theory.

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Associate Professor **Jan Pedersen** received his Ph.D. from Stockholm University in 2007. His dissertation is a comparative study of subtitling norms, entitled *Scandinavian Subtitles*. He is co-editor of Benjamins Translation Library and *Journal of Audiovisual Translation*, which he co-founded. He is a frequent presenter at international conferences, and his publications include the 2011 monograph *Subtitling Norms for Television*, and several articles on subtitling, translation and linguistics. His forthcoming monograph on translating metaphors has been commissioned by BTL. He is the former Director of The Institute of Interpreting and Translation Studies at Stockholm University, where he still teaches and researches audiovisual translation. He also worked as a television subtitler for many years.

## Jana Rüegg

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## Malin Nauwerck

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### *A New Capital from a New Centre? World Literary Awareness and the Astrid Lindgren Memorial Award (ALMA)*

Sweden currently awards the two largest literary prizes in the world – the Nobel Prize and the Astrid Lindgren Memorial Award (ALMA). ALMA was founded by the Swedish government in 2002, and has during the last decades become an increasingly powerful state agent on the international literary scene for children's literature (Van Meerbergen & Johansson). This is made possible by Sweden's robust, if semi-peripheral, positioning within what is typically described as a transnational literary system (van Es & Heilbron; see also Casanova).

In *Prizing Children's literature* (eds. Kidd & Thomas), Abbie Ventura argues that international literary prizes for translated literature, including ALMA, “reflect more than challenge the dynamics of privilege” (32), and that “international and cultural diversity in children's literature is exclusively defined by representation of the First World” (36). In the case of ALMA, there is however reason to problematise a common critique of presumed Western universalism, monoculturalism and lack of diversity. Several measures to avoid the enhancing of power dynamics within the global field, seem to have been taken in the construction of the prize. This includes its unique international nomination process, and the fact that it can be awarded not only to authors and illustrators but also “storytellers” and reading promoters, which creates opportunities to among the laureates include languages and countries without a strong textual literary tradition. Between 2003 and 2024, the ALMA award has been granted to 24 laureates from 17 different countries; twelve men and eight women as well as four organisations who promote reading.

Our starting point is that ALMA was founded and established in a cultural context of postcolonial awareness (Nikolajeva) following an international debate about diversity and identity in children's literary prizing (Aronson; Davis Pinkney). We further suggest that ALMA has sought to integrate an understanding of children's literature as world literature (Damrosch) in its conceptualisation and image-building.

In this paper we examine this image-building through ALMA's own marketing and self-presentation. Our study is based on a qualitative selection of ALMA-published material, sourced from the website [alma.se](http://alma.se) and the Instagram account “Astrid Lindgren Memorial Award”. Using critical discourse analysis we investigate the material with a focus on the concepts of translation and transnationalism in relation to humanistic values of children's literature and children's reading. We argue that ALMA's communication of these values aims to generate credibility and demonstrate that ALMA has prestige to confer. Therefore it should be understood as a manifestation of cultural capital (English), which mirrors the current doxa

of the international field of children's literature, and plays a critical role when Sweden through the ALMA award operates globally from the semi-periphery.

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**Jana Rüegg** holds a PhD in literary studies from Uppsala University, and specialises in sociology of literature. In 2023, she defended her doctoral thesis *Publishing Translations: Flows, Patterns, and Power-Dynamics in the Swedish Book Market after 1970*, in which the sub-study "Nobel Trajectories" examines the Nobel Prize's function in the Swedish book market.

**Malin Nauwerck** holds a PhD in literary studies from Uppsala University, and works as a researcher at the Swedish Institute for Children's Books. Since 2020, she is the PI of interdisciplinary project "The Astrid Lindgren Code", which focuses on Lindgren's stenographed original manuscripts using digital methods.

**Tuva Haglund** holds a PhD in literary studies from Uppsala University, and works as a researcher at the Swedish Institute for Children's Books. Her research focuses on children's literature and reading. Together with Nauwerck, she is currently leading the project "Mothers, Power and Mothering in Contemporary, Nordic Picturebooks".

**Jurgita Astrauskienė**  
**Danguolė Satkauskaitė**  
Vilnius University, Lithuania

*Diverse Voices: Multilingualism and its Translation in Animated Films for Children*

In our increasingly globalized world, fostering an understanding and appreciation of linguistic and cultural diversity from a young age is crucial for preparing children for meaningful interactions in a multicultural society. Animated films often represent a child's first exposure to cultures other than their own. This study investigates multilingualism and its translation in animated films that showcase cultural diversity. Specifically, it focuses on three animated films by Pixar Animation Studios, released by Walt Disney Pictures – “Ratatouille” (2007), “Coco” (2017), and “Luca” (2021). While English serves as the primary source language for all films, each narrative incorporates a second source language to authentically represent its distinct cultural setting: French, Mexican, and Italian, respectively.

For data collection, we employed a qualitative content analysis approach, systematically identifying, extracting, and examining multilingual elements within the selected films. The study addresses two main research questions. First, we aim to identify the primary functions of multilingualism in the selected films through a multimodal analytical approach that includes verbal, non-verbal, visual, and acoustic modes. This aspect of the research draws upon the frameworks proposed by Sara Ramos Pinto (2018) and Silvia Monti (2023), who have distinguished the functions of multilingual elements in audiovisual works. Second, acknowledging the complex process of making these multilingual elements accessible to a target audience, particularly younger viewers, we explore the translation procedures used in the Lithuanian dubbing of these films. Here, we apply the translation strategies outlined by Montse Corrius, Patrick Zabalbeascoa (2011), and Vincenza Minutella (2021) for rendering multilingual content into the target language. The study found similarities in the functions of multilingualism across the three selected films but also identified variations in the translation procedures used to convey multilingual utterances, highlighting distinct approaches in each film. This investigation enriches our understanding of how multilingualism enhances narrative in animated films for young audiences, fostering a deeper appreciation of cultural and linguistic diversity.

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**Danguolė Satkauskaitė** is a Professor and the Head of the Institute of Languages, Literature and Translation Studies at the Kaunas Faculty of Vilnius University in Lithuania. She is known for her work in the field of audiovisual translation, particularly in the areas of dubbing, translation of linguistic varieties and cultural references, multimodality, and linguistic pragmatics. Danguolė Satkauskaitė played a key role in the development of the BA study programme of Audiovisual Translation, which has been implemented since 2012, as well as the MA of Audiovisual Translation, which has been implemented since 2016. Her academic contributions have also extended to supervising four PhD and postdoctoral students on AVT topics.

Her recent publication, a book co-authored with Alina Kuzmickienė, is titled *Frenchness in Dubbed Animation: An Interdisciplinary Approach* (2022).

**Katarzyna Tunkiel**

Trude Hoel (co-author, non-presenter)

University of Stavanger, Norway

*Translating picturebooks for bilingual children in educational research – an alternative approach*

Research on bilingual and multilingual children's literacy and second language learning in various educational settings is growing in Europe, and some studies involve using children's literature in different language versions. When commercially produced books in specific languages are unavailable, researchers often employ bilingual assistants or other resource persons to provide book translations, following a practice common in the education sector (Sneddon, 2009). Furthermore, digitisation enables cost-effective distribution of the same text in numerous language versions. However, it also poses a risk for translation quality, both in the context of research and commercial production.

This presentation will discuss the role of professional literary translators in the development of a multilingual digital picturebook library used in the research project SPReLL, Shared Reading Practices in Early Childhood Education and Families for Language Learning and Literature Experiences, conducted at the University of Stavanger (project website in [Norwegian](#)). As part of the project, a team of six literary translators specialising in children's literature translated twenty carefully selected Norwegian picturebooks into Polish, Lithuanian, and Arabic. The translated books were digitised and read with 3-4-year-old bilingual children attending Norwegian kindergartens, in various language versions, both at home and in kindergarten. The three target languages are used by the largest minority groups in the municipality where the research took place.

The aim of the presentation is twofold. First, we will outline a model for translator collaboration, developed and implemented in the project to ensure translation quality. As researchers working with several language versions of the books, we had limited capabilities for professional editing, unlike traditional publishing houses. Therefore, we invited the translators to work in tandem, sharing their responsibilities as translators and editors of the other person's translations. Additionally, regular online meetings were held for all the six translators and the project leader with the aim of discussing challenges and possible solutions across the three languages.

Second, the presentation will briefly highlight relevant issues and dilemmas that translators of picturebooks meant for bilingual and bicultural audiences may need to address (Meylaerts, 2013). These include using an accurate, precise, and idiomatic language in the translation when both source and target versions of the translated text are available and can be understood by the child reader, as well as considering the child reader's knowledge of both cultural contexts (Oittinen, Ketola & Garavini, 2017; Sneddon, 2009). Additionally, these issues should be considered in relation to the multimodality of the picturebook source text (Lathey, 2015; Oittinen, Ketola & Garavini, 2017). Examples from the project books will illustrate the discussion.

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**Trude Hoel** holds the position of professor in literacy at the Norwegian Reading Centre at the University of Stavanger. She co-leads the research project SPReLL. Her main research interests are terms of children's participation and engagement in reading, and reading and implications of digitalisation. Hoel is on the management team of FILIORUM - Centre for Research in Early Education and Care.

## Ketevan Dogonadze

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### *Humour and its Cultural Context in the Indirect Translation of Nodar Dumbadze's Novel 'Granny, Iliko, Ilarion and I'*

The paper deals with one of the challenges of indirect translation - translating humour, which as a sociocultural as well as a linguistic phenomenon, is one of the biggest challenges for translators, particularly in case of indirect translation.

The case study is based on the analysis of the indirect translation of Nodar Dumbadze 's debut novel *Granny, Iliko, Ilarion and I* into English with Russian as a mediating language. It is a largely autobiographical novel following its protagonist Zuriko (the "me" in the title) through his teenage years in a village where he grows up with his grandmother Olga and two relatives/neighbours (Iliko and Ilarioni) and then through his college studies in the capital city, Tbilisi. It is a coming of age novel set in war-time Soviet Georgia filled with humour, love and hope.

In order to analyze the cultural context of humour, we adopt Berger's classification of humour (Berger, 1998) and have identified all four major categories - language, logic, identity and action - in the source text. The study analyses strategies used in translating each of the techniques comparing the processes occurring between the source text and mediating text, mediating text and target text. The analysis demonstrates that the most frequently used strategies are compensation, omission and dilution. The use of these strategies can be explained through the factors of external history and they often lead to some loss of the regional flavor and the author's style, which affects the target audience's adequate understanding of the original text. Language-based techniques of humour (e.g. word play) clearly cause particular difficulties for translators between ST and MT as well as MT and TT. However, losses in translation of other categories of humour are greater between MT and TT due to a greater socio-cultural closeness of the source culture and mediating culture.

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## Laura Estefanía

Universidad de Buenos Aires, Argentina

### *The Translation of Irony in Three Spanish Versions of Alice's Adventures in Wonderland*

Within the growing body of work on the translations of Lewis Carroll's most famous novel, little to no attention has been paid to the translation of irony on the part of the narrator. It is our intention to fill the gap and closely examine the voice of the narrator in three widely-circulated Spanish versions of Alice's Adventures in Wonderland published in Argentina in the 1970': the edition in Breviarios de Información Literaria of Editorial Brújula, by Eduardo Stilman, considered by many critics to be the most successful translation of the novel into Spanish; the edition in the Biblioteca Billiken Serie Roja of Editorial Atlántida, translation by Cora Bosch, very popular among young readers of the time; and the edition by CEAL in the Biblioteca Básica Universal collection, by Graciela Montes, widely admired for her creative approach.

In an important and mostly overlooked contribution to Carrollian studies, Jean Jacques Lecercle has examined the role played by the narrator's asides in brackets, which establish ironic detachment towards the character and function as nods to the reader. These brackets act as markers signaling that irony is in play. These ironic asides, Lecercle claims, making reference to the superiority theory of humor, are where the humor of the text lies.

In addition to this and drawing on the concept of irony as discussed by Linda Hutcheon, we argue that irony stems not only from the superiority the narrator displays in the phrases in brackets, but also from an incongruence between readers' expectations and shared norms, on the one side, and the enunciative complexity of the narration, on the other. After introducing the concept of "editorial enunciation" proposed by Emmanuel Souchier and describing the three editorial projects based on paratextual elements, a number of asides by the narrator will be analyzed in order to shed light on the strategies used by translators and the extent to which they succeeded in conveying the narrator's ironic detachment towards the character in the target texts.

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## Laura Leden

University of Helsinki, Finland

### *At Home on Green Hill: Archival Traces and The Influence of the Swedish Translation of Anne of Green Gables in Finland*

Sweden was the first country in the world to have a translation of L.M. Montgomery's *Anne of Green Gables* in 1909. The abridged Swedish translation *Anne på Grönkulla* [Anne on Green Hill] by Karin Lidforss Jensen has domesticating tendencies cutting or replacing unfamiliar place names, intertextual references, and flora and fauna due to targeting a younger audience (Rémi 2019; Vogel 2021).

Archival research and traces in the translations, which are two ways to identify indirect translations (Ringmar 2007: 7–9; Ivaska 2020: 52–56), show that the early success in Sweden inspired and influenced early translations in several other countries: Poland (1911), Norway and Denmark (1918), and Finland (1920). In all of these, the name of Anne's home in the title is rendered as a natural reference to a hill or copse (pl. Zielonego Wzgórza, no. Birkely, dk. Grønnebrink, fi. Vihervaara), although Montgomery's original title refers to the gables of a house. These texts constitute a network or chain of translations. This paper will examine how the Swedish translation functions as a source text alongside Montgomery's original.

In particular in Finland, the Swedish influence went way deeper than the name of Anne's home. Archival research shows that the publishing contract for the Finnish translation *Annan nuoruusvuodet* [Anna's juvenile years] actually states the Swedish translation as the source text rather than Montgomery's original. Publisher correspondence reveals that the translator Hilja Vesala did not even know English.

Further proof of the indirectness of a translation can be found through comparative textual analysis. In this paper, I will analyse domesticating adaptations of place names and nature descriptions in the Swedish translation and examine how they were transported into the Finnish translation from 1920 and its revised version from 1960. Translations always bear traces of their new home country and its ideologies in their inclusions, translation strategies, and their omissions, but indirect translations like the Finnish one also bear traces of the ideologies of the intermediary country.

I will also look at readers' comments on the Swedish and Finnish translations in Ahola & Koskimies' (2005) and Warnqvist's (2009) collections of reading experiences. The Swedish and Finnish translations have been loved by generations of readers that have found their literary home in this text that many envisioned to be set in their hometowns because of the familiarity of the landscape.

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**Laura Leden** completed her Ph.D. on the adaptation of the image of girlhood in Swedish and Finnish translations of girls' literature at the University of Helsinki (2021). Her research interests include girlhood studies, translation, and paratexts. She has a strong publication and conference record in children's literature journals (e.g., *Journal of L.M. Montgomery Studies*, 2021; *Barnboken*, 2019), collections (e.g., *Translating Boundaries*, 2018), and venues (e.g., the IRSCS conference, 2019).

## Lindsay Myers

University of Galway, Ireland

### *I want to Speak Ukrainian: Multilingual Picturebooks in Times of Involuntary Displacement*

This presentation provides an overview of the linguistic and cultural factors that informed the creation of the translingual picturebook, *I want to Speak Ukrainian* (2022). This picturebook, which was produced in the aftermath of the Russian invasion of Ukraine in 2022 is aimed at the children in Irish Primary schools. Its main aim is to serve as a point of contact between the displaced, Ukrainian children in Irish schools and their peers. It is available in three languages - English, Irish and Ukrainian so that all of its readers can understand the plot.

The book's primary aim is not to provide formal language instruction but to develop multilingual and intercultural awareness in its young readers; each of the three language-versions thus contain many words in the other two languages. These words appear in both the text and the illustrations (the latter of which were the same in all three language versions). The Ukrainian words in the English and Irish language-editions are not translated. Their meaning is conveyed in different ways; their placement in the sentence, the context in which they appear, their juxtaposition with other English/Irish words in the illustrations, their pictorial equivalents, or the actions of the figures in the illustrations. Each of the Ukrainian words is written in both the Roman and the Cyrillic script, a decision which was chosen for two reasons; firstly to enable the Ukrainian children in the class to recognise the Ukrainian words and to participate in classroom read-alouds, and secondly to expose the book's Irish and English-speaking readers to another alphabet.

The book is written from the perspective of an Irish, schoolgirl and her friends who are excited to discover more about their Ukrainian classmate. The questions they ask are the ones that the children in our local schools wanted the answers to, and the cultural elements that feature in the verbal and visual narratives are those that resonated the most with the local Ukrainian community. The translingual design of our book was informed by recent research in the fields of translingualism, language hierarchies, translation and intercultural education.

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## Loaay Wattad

EUME - Berlin

### *Translation as Political Critique: Subverting Zionist Children's Literature through Arabic translation*

This paper delves into the intricate realm of translation as a powerful tool for political critique and subversion, particularly in the context of translating Zionist Israeli children's literature into Arabic for Palestinian readers. Focusing on three seminal Israeli children's books, namely "Where is Pluto," "A Tale of Five Balloons," and "A Children's March," deeply rooted in Zionist ideologies, this research investigates the complexities faced by Palestinian translators as they navigate cultural, political, and linguistic boundaries in an act of defiance. Within the translation framework as subversion, defiance, or resistance, this paper explores how these translations serve as acts of resistance, shedding light on the nuanced struggles translators face in preserving their Palestinian identity while seeking economic success and acceptance within the Israeli Ministry of Education system.

This study employs diverse literary mechanisms to confront translational dissonance and emphasizes the pivotal role of translation in shaping political relations. Drawing on theoretical concepts such as minor literature, minor translation, and Homi Bhabha's Colonial Mimicry and Imitation, I propose three distinct models of translation: subversive, interpretive-cultural, and dissonant. These models encapsulate the varied approaches taken by translators in navigating the paradox of translating Zionist children's literature into Arabic, ranging from challenging Zionist narratives to preserving the original ideology.

This research contributes significantly to the discourse on translation theory, offering a nuanced exploration of defiance in translation. It underscores translation as a transformative force that challenges linguistic hierarchies, power dynamics, and colonial legacies. In this context, translations emerge as a means of resistance and cultural identity reclamation, providing a unique lens through which to examine the interplay of language, ideology, and translation. By unraveling the complexities of translation within the political landscape, this paper adds depth to our understanding of how translation becomes a dynamic force for critique and subversion in the realm of political relations.

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**Lucelle Pardoe**

UCL, United Kingdom

*Oh S\*\*\*! Censorship in Intralingual and Intersemiotic Translation*

When Philip Pullman's *La Belle Sauvage* (2017) was published in the UK and around the world, the British paper Daily Mail was quick to respond with scathing critique: "Philip Pullman litters new children's book with swear words". The same outcry, however, was not replicated in the United States, and not because norms governing the publication of children's literature in America consider curse words to be acceptable. Quite the opposite: in the Americanized publication of *La Belle Sauvage* by Random House, most of the offending words had been quietly removed. Is this a question of translation, or of censorship? Taking Philip Pullman's oeuvre as a corpus, I tease out the relevance of not only interlingual translation to the study of manipulation in children's literature, but also the importance of intralingual translation (within languages) and intersemiotic translation (between verbal and non-verbal signs, or media). This tripartite typology as originally theorized by Roman Jakobson (1959) was thought to be groundbreaking, but has since featured only to a limited extent in Translation Studies as a whole (Zethsen and Hill-Madsen, 2016), and certainly to a limited extent in Children's Literature Translation Studies. This despite what Emer O'Sullivan describes as the modern advent of a "real international world market for children's literature, media and other products" (O'Sullivan, 2005). In this context, the more marketable a product, the more likely it is to undergo translational shifts that might ease it into other markets, as well documented in intralingual and intersemiotic translations of Harry Potter (Nel, 2002). Decades later, the practice thrives: hugely popular novels like Pullman's operate as pseudo-originals in literary poly-systems around the world – the original English and its translations published simultaneously, landing in the hands of reader-consumers as though the process of translation had never occurred, or occurred instantaneously without human intervention. This provides a valuable corpus through which to analyze images of child across cultural contexts. In this research I present findings of censorship across interlingual and intralingual translations of the same text, going on to identify just how many more research questions arise when these findings are triangulated with intersemiotic translations. In this age of rapid and voluminous content creation, I touch not only on film and television but also on theater translation, fanfiction, and subtitling, alongside paratextual commentary found on GoodReads and "BookTok". With a focus on taboo, I journey through myriad interpretations of Pullman's faerie worlds to argue for a broader definition of translation in our interdisciplinary investigations of manipulation in cultural products for children. What happens to beliefs about those swear words on this rollercoaster of reinterpretation? And how can scholars, let alone consumers, process those translational shifts beyond the material book?

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**Lucelle Pardoe** is a doctoral researcher at University College London, where her interdisciplinary research is supported by scholarships in Translation Studies and Education Studies. With one foot in each field, she develops pedagogical methods based on translation and translanguaging theories to support creative self-narrative in multilingual classrooms. Drawing on her linguistic repertoire of Dutch, English, and Indonesian, her doctoral thesis explores the decolonizing potential of Indonesian literature in the Dutch curriculum. Her other research interests include children's literary culture, translation for the cultural heritage sector, sustainability in literature, gender in translation, and digital literature. She is a translator from Dutch into English of children's books, scholarly articles, and museum catalogues.

## Magdalena Slyk

Uppsala University, Sweden

### *Translating children's literature in dialect - a political or linguistic choice?*

The translation of specific language elements such as dialects, neologism, or colloquial style has been of interest for translation studies. Particularly noteworthy is the translation of these elements in the literature aimed for a younger audience. Recently, there has been an increase of interest for the literature written and translated in the Silesian language. The status of the Silesian language has been subject of scientific discussions for many years, and to these days, there is no consensus on whether it is a separate language or just a Polish dialect. So, are the increasingly numerous publications in Silesian an attempt to revitalize the language? Is the popularization of classic children's literature in Silesian aimed at spreading this language among the audience of the next generation and encouraging the promotion of language, culture, and tradition? What role does translation play in this process? In my presentation, I will focus on presenting translations of children's and young adult's literature into the Silesian language, with a special emphasis on Astrid Lindgren's book *Pippi Longstocking*, that similar to the book *Little Nicholas* by René Goscinny and Jean-Jacques Sempé, faced refusal from Polish state institutions to provide financial support for publication. "Pippi Longstocking" is also the first book translated directly from Swedish into Silesian. I will also touch on translanguaging present both in books written in Silesian and in translations into Silesian.

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**Magdalena Slyk**, PhD, Uppsala University; her research and didactic work focuses on Swedish and Polish literature, translation studies, second language acquisition, as well as culture- and identity studies. Among her publications, one can mention *VEM är jag? Det lyriska subjektet och dess förklädnader i Tomas Tranströmers författarskap* and *Polsko-szwedzkie spotkania po 1918. Literatura – język – kultura*, co-edited with Janina Gesche. She is the author of numerous reviews and popular science articles on Polish topics.

**Malgorzata Wild**

**Marcus Axelsson**

**Christina Berg Tveitan**

Østfold University College, Norway

*The Translation of Snillionen: between individual affluence and collective-centred wealth?*

*Snillionen* (2017) by Norwegian children's book author Arnfinn Kolerud has, as of October 2023, been translated from Nynorsk into seven languages. In the present study, we explore the role of different agents involved in the choices made in the translations of *Snillionen*. Our project is divided into two sub-studies. In the first study, we take a broad view of all translations of *Snillionen*, and focus on the paratexts. This is to get an overview of the motives and themes that are foregrounded in the novel in the different target cultures (see Jiang, 2021).

*Snillionen* seems to have been exported particularly to Slavic languages, and in the second sub-study the Polish translation (Kolerud/Tunkiel, 2017/2023) functions as a case in point. Here we conduct a classic text-based coupled-pairs analysis (Toury, 2012) at micro-level, focusing on stylistic devices and culture specific references. We also direct attention toward the addition of illustrations in the Polish version and explore the possibilities it creates for the readers perception of the book (cf. Fischer, 2008). We analyse which aspects of the book have been the subject of illustrator choices and what informed those. In order to get a more contextualised study we also conduct semi-structured interviews with the translator and illustrator as well as analyse the content of an interview recorded during the author's meeting with the Polish audience.

Preliminary results from sub-study one point to two main tendencies represented on the cover images: individual affluence and collective-centred wealth. Sub-study two points to the fact that choices made in order to reach the Polish audience require foregrounding of Scandinavian elements already known in the recipient culture. In addition, results also suggest that the Polish paratext prepares the reader for the narrative. The Norwegian paratext focuses on the humoristic aspects and the innovative language use whereas the Polish one is more sombre in its phrasing.

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## Malin Nauwerck

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### *A New Capital from a New Centre? World Literary Awareness and the Astrid Lindgren Memorial Award (ALMA)*

Sweden currently awards the two largest literary prizes in the world – the Nobel Prize and the Astrid Lindgren Memorial Award (ALMA). ALMA was founded by the Swedish government in 2002, and has during the last decades become an increasingly powerful state agent on the international literary scene for children's literature (Van Meerbergen & Johansson). This is made possible by Sweden's robust, if semi-peripheral, positioning within what is typically described as a transnational literary system (van Es & Heilbron; see also Casanova).

In *Prizing Children's literature* (eds. Kidd & Thomas), Abbie Ventura argues that international literary prizes for translated literature, including ALMA, "reflect more than challenge the dynamics of privilege" (32), and that "international and cultural diversity in children's literature is exclusively defined by representation of the First World" (36). In the case of ALMA, there is however reason to problematise a common critique of presumed Western universalism, monoculturalism and lack of diversity. Several measures to avoid the enhancing of power dynamics within the global field, seem to have been taken in the construction of the prize. This includes its unique international nomination process, and the fact that it can be awarded not only to authors and illustrators but also "storytellers" and reading promoters, which creates opportunities to among the laureates include languages and countries without a strong textual literary tradition. Between 2003 and 2024, the ALMA award has been granted to 24 laureates from 17 different countries; twelve men and eight women as well as four organisations who promote reading.

Our starting point is that ALMA was founded and established in a cultural context of postcolonial awareness (Nikolajeva) following an international debate about diversity and identity in children's literary prizing (Aronson; Davis Pinkney). We further suggest that ALMA has sought to integrate an understanding of children's literature as world literature (Damrosch) in its conceptualisation and image-building.

In this paper we examine this image-building through ALMA's own marketing and self-presentation. Our study is based on a qualitative selection of ALMA-published material, sourced from the website [alma.se](http://alma.se) and the Instagram account "Astrid Lindgren Memorial Award". Using critical discourse analysis we investigate the material with a focus on the concepts of translation and transnationalism in relation to humanistic values of children's literature and children's reading. We argue that ALMA's communication of these values aims

to generate credibility and demonstrate that ALMA has prestige to confer. Therefore it should be understood as a manifestation of cultural capital (English), which mirrors the current doxa of the international field of children's literature, and plays a critical role when Sweden through the ALMA award operates globally from the semi-periphery.

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**Tuva Haglund** holds a PhD in literary studies from Uppsala University, and works as a researcher at the Swedish Institute for Children's Books. Her research focuses on children's literature and reading. Together with Nauwerck, she is currently leading the project "Mothers, Power and Mothering in Contemporary, Nordic Picturebooks".

## Malin Podlevskikh Carlström

University of Gothenburg, Sweden

### *Swedish Children's Literature in Russia: Past, present and future*

During the last decade, there have been attempts in Russian state media to denigrate Sweden by means of negatively angled reports about Swedish gender-politics, immigration, integration and crime rates. After Russia's full-scale invasion of Ukraine in February 2022, Russian ideologists have gone so far as to accusing Astrid Lindgren of being a Nazi on propaganda posters portraying Karlsson-on-the-Roof and Pippi Longstocking (Helmerson 2022; Källström 2022), which is rather surprising in relation to Lindgren's immense popularity in Russia: Between 2000 and 2022, in average 20.4 Lindgren books were published in Russian per year. However, the publication of other Swedish children's literature has been limited both in the Soviet Union and Russia.

While the translation of children's literature during the Soviet period by means of full-scale state censorship was restricted for ideological reasons (Kaloh Vid 2013), it is today subject to self-censorship due to: 1) the Russian gay propaganda law which in 2013 was passed by the Russian parliament to "protect children from being exposed to homosexuality" (Elder 2013); 2) Putinism, the current ideology of the Russian state, which promotes traditional spiritual and moral values, isolationism, anti-Westernism, and patriotism (Kolesnikov 2022).

The proposed presentation will focus on patterns and trends in the publication of Swedish children's literature in Russia 1946–2023, based on the three temporal categories Soviet Russia (1946–1991), post-Soviet Russia (1992–1999) and Putinist Russia (2000–2023). Based on the emerging patterns I will thereafter discuss how ideology and politics have influenced the Soviet and Russian selection of texts for translation, an aspect included in Toury's preliminary norms (1995). Finally, I will discuss the future outlook of Swedish literature in Russia based on the emerging patterns.

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## **Malin Podlevskikh Carlström (presentation 2)**

University of Gothenburg, Sweden

## **Valérie Alfvén**

Stockholm University, Sweden

### *The Why and How of the Late Translations of Alfie Atkins to Russian and French: A Pre-translation Genetic Dossier*

Alfons Åberg, or Alfie Atkins as he is called in English, is a famous Swedish children's book character created by author Gunilla Bergström in 1972, when the first book about Alfie was published. The Alfie Atkins series consists of 26 books, and books about Alfie have been translated into 40 languages and dialects. Despite Alfie's great popularity all over the world, the first translations into the two major languages French and Russian came in 2020 and 2022 respectively. Interestingly, the same three Alfie-books have today been translated into the two languages, raising suspicions of collaborative practices as co-edition or co-production.

Much research in the history of translations focus on the genetic translation process, i.e. Genetic Translation Studies (GTS) (see e.g. Nunes et al. 2021) but as far as we know very little research has been devoted to the why of, or the reasons behind, a translation in a genetic perspective. Some studies are looking closer at cultural mediators as “key figures in literary and cultural history” (Meylaert et al. 2017: 67) or at the trajectory of an author within another literary system through “multiple mediatorships” (Schwartz 2017), but few studies are tracking the pre-translation genetic of a translation. By integrating ethnographic fieldwork (such as e.g. interviews), this study is a tentative reconstruction of post-translation

documentation with the aim to establish why Alfie reached the French and Russian book markets so late, but also the events that led up to the translations.

Furthermore, from a transnational literary perspective and considering translation as a cultural product, it is particularly relevant to consider the delayed translation into these important literary fields. Indeed, Alfie Atkins and his father may be seen as “representatives of Scandinavian social democracy” (Waage 2015: 234) or proposing a Swedish representation of childhood. Our research questions are therefore: 1) How and why this series was translated to Russian and French? 2) Who took the initiative to the translations? 3) Why were they translated so late? 4) Is this an example of a collaborative practice? The pre-translation genetic dossier we propose may contribute to understanding the social and cultural delay of the translations.

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**Valérie Alfvén** is Senior Lecturer at the Institute for Interpreting and Translation Studies at Stockholm University in Sweden. Her research fields are Children's Literature Translation Studies and the Sociology of Translation. She is interested in translation and circulation of taboo topics in children's literature. Latest publications address circulation flows of picturebook series between France and Scandinavia (*Strenae* 2023) and translating swear words from Swedish to French (*Synergies* 2023). Together with Sara Van Meerbergen, she also write a chapter on Retranslation of Children's Literature in *Routledge Handbook of Translation and Children's Literature and Media* (Forthcoming)

## Marcus Axelsson

Department of Languages, Literature, and Culture, Østfold University College, Norway

## Charlotte, Lindgren

Department of Education, Uppsala University, Sweden

### *Mythology, nature and solastalgia: The French and Norwegian translations of Camilla and Viveca Sten's series ab*

The study focuses on Viveca and Camilla Sten's trilogy consisting of *Djupgraven* (2016), *Sjörök* (2017), and *Mareld* (2018). The series is not widely translated, but has made its way to Norway and France. The motive in the trilogy is Tuva's struggles to deal with her double status as both a human and a kind of mermaid, and her quest to defeat mythological creatures threatening both her and all human life in the archipelago. In addition, one of the main themes in the novel is the health of the Baltic Sea.

The study is positioned in the intersection of descriptive translation studies (Toury, 2012; Hermans, 1999) and ecocriticism (Goga et al. 2018; Axelsson & Lindgren, 2023; Lindgren & Axelsson, 2022). We focus on how the French and Norwegian translators deal with themes related to the Baltic Sea. Of special interest are the to-do-lists with environmental advice for the reader, which conclude all three books. Another unit of analysis is the translation of the mythological creatures populating the archipelago. In the study we also draw upon the concept of solastalgia (Albrecht, 2005), when we analyze the translation of feelings of sadness and nostalgia as nature is threatened because of humans' non-sustainable ways of living. Preliminary results suggest that regarding the names of the mythological creatures, the French translator has used a great deal of creativity, whereas the Norwegian translator has stuck to the Norwegian mythological terminology. The most interesting result, however, is that the to-do-lists have been translated literally into French, whereas the specific details related to the Baltic Sea have been generalized in the Norwegian translation.

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Their research interests include children's literature, the didactics of literature, translation studies, ecocriticism, multimodality, polysystem theory, and systemic-functional grammar. Together they have published works on children's literature in translation and ecocriticism.

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## **Marcus Axelsson (Presentation 2)**

**Christina Berg Tveitan**

**Malgorzata Wild**

Østfold University College, Norway

### *The Translation of Snillionen: between individual affluence and collective-centred wealth?*

*Snillionen* (2017) by Norwegian children's book author Arnfinn Kolerud has, as of October 2023, been translated from Nynorsk into seven languages. In the present study, we explore the role of different agents involved in the choices made in the translations of *Snillionen*. Our project is divided into two sub-studies. In the first study, we take a broad view of all translations of *Snillionen*, and focus on the paratexts. This is to get an overview of the motives and themes that are foregrounded in the novel in the different target cultures (see Jiang, 2021).

*Snillionen* seems to have been exported particularly to Slavic languages, and in the second sub-study the Polish translation (Kolerud/Tunkiel, 2017/2023) functions as a case in point. Here we conduct a classic text-based coupled-pairs analysis (Toury, 2012) at micro-level, focusing on stylistic devices and culture specific references. We also direct attention toward the addition of illustrations in the Polish version and explore the possibilities it creates for the readers perception of the book (cf. Fischer, 2008). We analyse which aspects of the book have been the subject of illustrator choices and what informed those. In order to get a more contextualised study we also conduct semi-structured interviews with the translator and illustrator as well as analyse the content of an interview recorded during the author's meeting with the Polish audience.

Preliminary results from sub-study one point to two main tendencies represented on the cover images: individual affluence and collective-centred wealth. Sub-study two points to the fact that choices made in order to reach the Polish audience require foregrounding of Scandinavian elements already known in the recipient culture. In addition, results also suggest that the Polish paratext prepares the reader for the narrative. The Norwegian paratext focuses on the humoristic aspects and the innovative language use whereas the Polish one is more sombre in its phrasing.

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**Marcus Axelsson** (Associate Professor), **Malgorzata Wild** (Assistant Professor), and **Christina Berg Tveitan** (Assistant Professor) are all employed at the Faculty of Teacher Education and Languages at Østfold University College. They are a part of "Tekst-i-kontekst" (Text-in-context) research group where literary translation of children's books is one of the main interests, with particular focus on the interplay between visual stimuli and textual content.

## Mariela Romero

National University of La Plata, Argentina

*Two women translating a Carrollian poem in Argentina: traces of subjectivity in the borderlands of translated children's literature.*

The aim of this proposal is to explore the notion of subjectivity in translations of a Carrollian text into Spanish made in Argentina. The corpus includes two translations of the poem "The Walrus and the Carpenter" included in *Through the Looking-Glass* and *What Alice Found There* (1871), carried out by two renowned Argentine women children's writers and translators, Maria Elena Walsh (2018 [1974]) and Graciela Montes (2009 [1996]). Our purpose is two-fold. To start with, we intend to identify traces of the Translator's ethos or subjectivity, i.e., the discursive image attached to the subject in charge of the enunciation (Spoturno 2017, 2022), providing a characterization of it and a comparison between the two cases under analysis. Furthermore, we attempt to outline how this category can be used to analyze works in the field of translated children's literature. Our study begins with some considerations about the source text that may have an impact on its translation. In the first place, Carrollian texts are identified as being diffuse regarding the relationship between reality and imagination, and time and space in them (Shavit 1981). Additionally, as most Carrollian literary creations, this poem is characterized by nonsense. The term nonsense has been studied from different perspectives, including literary, ethical and philosophical approaches. Though we do not attempt to address the study of this term here, we would like to emphasize that some of the intrinsic aspects of nonsense are closely linked to frequent discussions in the field of translation, such as the problem of meaning, sense and its translation. Thus, the source text will be the first borderline that will map our analysis of the translations that we intend to explore.

Moreover, given the inherent nature of the multiple-reader address in children's literature (Nodelman 2008, O' Sullivan 2012, Alvstad 2019), we shall consider the boundaries between the children and the adult audience, as an additional borderline with implications for translation. In connection with this feature of translated children's literature, Gillian Lathey goes even further and posits that "it is adults who decide the very extent and boundaries of childhood" (Lathey, 2006: 5). This unequal relationship that is ever present in (translated) children's texts will also help map the translator's subjectivity.

Finally, translation itself can be regarded as a borderline task, as a frontier between different cultures and languages (Montes 2009). In the case of the text under scrutiny here, there is an additional boundary implied connected to poetry and its translation, particularly in the field of children's literature (Morta 2023). The translation of poetry is always characterized by a tension between form versus content. This constraint, which has direct implications in the translation decisions, prompt our enquiry into how this tension was transferred in the translations under consideration here. In turn, the discursive patterns resulting from the decisions made by Walsh and Montes, may also provide hints for the exploration of the translator's subjectivity. Ultimately, this analysis is part of a broader attempt to contribute with new tools for the examination of discourses in translated children's literature for Spanish speaking audiences.

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**Mariela Romero** is from Argentina and holds university degrees in Spanish Translation and English Literature. She is now researching for her master's thesis with a focus in the translation of children's literature by Latin American women translators at the National University of La Plata, Argentina. Some of her latest published articles include "(In)visibilidad y retrabajo del ethos en la traducción de las literaturas para las infancias: el caso de María Elena Walsh" (2022) and "Translating and Creating New Discourses for Children in Argentina: Explorations around the Enunciator's Communicative Image in the Writings of María Elena Walsh and Elsa Bornemann" (2024). She collaborates in the research project *Translation, Subjectivity and Gender: Ethical and social responsibility in translation and interpreting practices (2022-2025)*, coordinated by Dr. M. L. Spoturno. She also works as a teacher in bilingual institutions and as a freelance translator and proofreader, specializing in digital educational contents for K-12 audiences.

## Marina Cartier

University of York, United Kingdom

### *Exploring the Impact of Translation Strategies on the Reading Experiences of Parent-Child Dyads: A Comparative Analysis of Foreignization and Domestication in Translated Humorous Picturebooks*

The theory of translation of children's literature, which once was left out of academic studies, is now an important subject of research. But a major gap remains, because despite this increase in publications in the field, there is still a lack of empirical studies exploring the responses of children to translations, which are necessary to complement this theoretical knowledge. To gain insight into this question and start filling that gap, this study analysed children's responses to the translation of two humorous picturebooks: *The Bear Who Did* by Louise Greig and Laura Hughes and *Bunnies on the Bus* by Philip Ardagh and Ben Mantle. These picturebooks were translated, in collaboration with students in translation and professional translators, into two different versions, one following a foreignization strategy and the other one following a domestication strategy. These two strategies, coined by Lawrence Venuti (1995), have different translations' aims and therefore could produce different reading experiences. The foreignization strategy is source text oriented and tries to stay as close as possible to the original text, while the domestication strategy is target-oriented and tries to allow the same reading experience as in the original audience. But no empirical study has shown which of these strategies could favour understanding and enjoyment in children's reception of translation. These picturebooks and their translations were read to British and French children by their parents, twice in a week. The British dyads read the source text and the French dyads read either the domestication or the foreignization translation. A total of 33 dyads participated in the study. The video recordings of the reading and the responses to a semi-structured interview after the reading were analysed qualitatively and quantitatively. The study shows that the strategies of translation offer different reading experiences, influence reading prosody and mediation styles, and have different impacts on understanding and enjoyment. This was particularly underlined during the second reading. These findings shed some empirical light on the theory of translating children's literature and offer practical insights into the process of translating for children.

**Marina Cartier** is a doctoral researcher at the University of York (UK). Her research revolves around the reception of translated humorous picturebooks by 5-6-year-old children according to two different translation strategies.

## Martina Pálušová

Palacký University Olomouc, Czech Republic

### *Translating a Children's Fantasy Series: An Autoethnographic Case Study*

Translators are often translation scholars, yet it's not very common for us to actively reflect on our translation practices. In this contribution, I provide an in-depth insight into my translation work on a children's fantasy series by Ukrainian author Natalia Shcherba. This study is conceived as a process-oriented self-reflective exploration, focusing on the translator's role, the decision-making process, and collaboration with the author and the publisher during this journey. I analyse my notes, interim translation versions, editorial revisions, correspondence, and conversations with the author, publisher, and other stakeholders. The study seeks to explore factors influencing translational decisions in the translation of a children's fantasy series. It delves into the agents participating in the revision and publishing process, examining the nature and extent of their power. Additionally, it investigates how translational decisions are affected by the fact that it is a multipart series with not all parts yet written, the influence of marketing strategies on translation, and how the translation is further utilized when translating the series into other related languages. The autoethnographic approach allows me to provide insight into the decision-making process, as well as the revision and publishing processes, and to gain a deeper understanding of the various stages, roles, and relations of the translator with other stakeholders when working on the translation of a literary fantasy series for children.

**Martina Pálušová** works at the Department of Slavic Studies at Palacký University. Her research interests include theatrical translation, especially contemporary Russian, Belarusian, and Ukrainian drama, as well as translation as a form of social activism. She also researches crisis interpreting in connection with the Russian invasion of Ukraine in 2022, drawing from her own experience in interpreting for war refugees. Additionally, she translates theatrical plays and children's literature from Russian to Czech.

## Maryna Vardanian

Kryvyi Rih State Pedagogical University, Ukraine & Institute for Translation and Interpreting at Heidelberg University, Germany.

### *“Rewriting for What?” Swedish Literature in Soviet Translations from Ukrainian Perspective*

Soviet children’s literature in translation was largely represented by Swedish authors, including Selma Lagerlöf and Astrid Lindgren. In this paper, I aim to compare two translations of Selma Lagerlöf’s novel “The Wonderful Adventures of Nils Holgersson” (1906; 1907). One was adapted into Russian (1959), while the other was translated into Ukrainian (1964). Both translations were produced during the Soviet era and exhibit similar strategies in translation, demonstrating the influence of ideologies and norms on translation. Therefore, I will analyze these translations using an ideological approach to translation based on Andre Lefevere’s concepts of rewriting and manipulation. I will discuss the following questions: What was the influence of Soviet ideology on the translation of children’s literature? What are the strategies of implementing ideological norms in Russian-Soviet and Ukrainian-Soviet translations? To address these questions, I will first briefly examine the selection of writers translated in the USSR. Then, I will analyze the rewritten of the Swedish original in both translations at the macro-, micro-, and paratextual levels.

Swedish books were translated into various languages across the former Soviet Union, and the adaptations often followed a similar educational model aimed at nurturing a new Soviet identity. The Communist Party carried out the patronage of original and translated literature through the publishing house Detskaia literatura, which had branches in the Soviet republics (Vardanian 2023). In addition to books by Scandinavian writers, works by authors such as Charles Dickens, Giani Rodari, and Harriet Beecher Stowe, among others, were selected for translation and rewritten according to Soviet ideological norms. This primarily manifested in the Sovietization of children’s and YA literature, which aimed to “strengthen class, international, and labor education” (Goodwin 2020: 44). Detskaia literatura repeatedly published a Russian translation of Selma Lagerlöf’s works. It is believed that the translators and editors of the publishing house, Zoia Zadunaiskaia and Aleksandra Liubarskaia, first adapted Lagerlöf’s novel in the 1940s. The Ukrainian translation was produced by Olha Seniuk and published by Veselka in 1964. This translation was based on the original Swedish edition of 1946, but reflects the influence of Soviet (Russian) norms in the translation of children’s literature and emphasizes the subordination of Ukrainian culture.

While Lagerlöf’s original text aimed to encourage patriotic feelings in Swedish children for their homeland, the Soviet translations focused on teaching specific moral lessons through punishment and re-education to children. Therefore, the plot and chapters of the original were carefully selected and rewritten to emphasize Nils’ transformation into a productive member of a society. According to Soviet norms, this transformation was depicted without any reference to religion or patriotism for a particular homeland, as these were considered forms of nationalism contrary to Soviet internationalism. Despite having to adhere to these ideological norms, the Ukrainian adaptation retains certain traces on different levels. For instance, the Ukrainian translation mentions both the church that Nils’ parents attend and includes an unusual fourteen pages of reading material for Nils, which in the Swedish original

is the gospel sermon. Considering Ukraine's subordination to Soviet ideology in the twentieth century, translation is presented as a form of rewriting that reflects the values of a particular society and demonstrates the cultural subordination of the colonized to the colonizer.

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**Maryna Vardanian** is a Professor of the Department of Translation and Slavic Studies at the Kryvyi Rih State Pedagogical University (Ukraine), and a Visiting Scholar of the Institute for Translation and Interpreting at Heidelberg University (Germany). Her major research interest is Ukrainian children's and young adult literature, both Soviet and Diasporic writers. Her current research projects examine ideological approach in translation children's literature, the war and emigration via trauma studies, cultural memory studies, and ecocriticism. She is author of over 70 books, articles, papers, and book chapters published internationally and locally, including articles in journals such as *Children's Literature in Education*, *Ideology and Politics Journal*, *International Research in Children's Literature*, etc., and one of the latest book chapters, "Seeking Home, Discovering the Bush: The Australian Bush Envisaged in Ukrainian Children's Books" (co-authored by Lydia Kokkola), was published as part of Palgrave Macmillan's series "Critical Approaches to Children's Literature" (2023).

## Maureen Hosay

University of Antwerp and Ghent University, Belgium

### *Who is “the scariest creature in this wood”? How intra- and intermodal translation reshapes the Gruffalo*

In recent years, the field of translation studies has opened up to multimodality (Kaindl 2013, 2020; Pérez-González 2014; Ketola 2016), acknowledging the role of non-textual modes in the creation of meaning (e.g. gestures, images, sounds) and its situatedness. However, Klaus Kaindl argues that “transfers do not cross only mode boundaries but also media boundaries, and the associated processes still remain relatively unexplored in translation studies” (Kaindl 2020, 56). This dimension is of particular relevance in the field of children’s literature, as successful franchises are made available to audiences in a variety of forms (e.g. (e)books, video and board games, films and TV series, theater productions, merchandise). In this presentation, I look at the Gruffalo picturebook and audiobook in English and French as multimodal ensembles. While all four versions tell the story of the Gruffalo, they do so by combining different modes and sub-modes. Approaching adaptation as a process of intramodal (e.g. English written text to French written text) and intermodal (e.g. illustration to sound effects; written text to voice qualities) translation, I examine how this process reshapes the story. More specifically, I focus on the character of the mouse, who goes from playful and witty to mocking and evil. Ultimately, this presentation contributes to bridging the gap between translation and adaptation processes in the field of children’s literature by means of an overarching multimodal framework.

**Maureen Hosay** is a PhD student in Children’s Literature at the University of Antwerp and in Translation Studies at the University of Ghent, Belgium. Her project, funded by the Flemish research council FWO, deals with children’s literature in translation and adaptation. More specifically, it approaches children’s literature as multimodal products, which make meaning through a variety of resources. She has written about the reillustration of children’s books in translation (Filter 2022), children’s literature as a network (JLT 2023), and the translation and adaptation of multimodal children’s literature (Adaptation 2024, Routledge forthcoming).

## Megan Farr

Bath Spa University, UK

### *Exporting Children's and YA Literature from Wales - A Case Study of Llyfr Glas Nebo*

This paper presents a case study analysis of the international translation and distribution of the Welsh YA novel *Llyfr Glas Nebo* by Manon Steffan Ros. The study aims to illuminate the key facilitators, challenges, and ideological considerations that shape the internationalisation of children's and YA literature from a minoritised language context like Welsh. Through tracing the novel's journey across 13 translated editions, the paper examines the complex interplays of economic, cultural, and social capital that impact translation flows. The study employs a qualitative methodology, drawing on semi-structured interviews with 15 key actors involved in the publication process, including the author, translators, publishers, literary agents, and literature promotion organisations. Interview data is supplemented by document analysis of published text editions, promotional materials, and press coverage. Bourdieu's field theory (1993) is applied as an overarching conceptual framework for mapping the different forms of capital across linguistic and cultural fields.

Findings reveal that the novel's cultural specificity and rootedness in Welsh language and culture emerged as both a key selling point and a practical challenge for international publishers. The existence of two source texts - the original Welsh and an adapted English edition - introduced further complexities around domestication/foreignisation strategies and the "ontological status" of the source material. The study highlights the asymmetrical translation infrastructure and ideological tensions between the Welsh and English-language literary fields in Wales while also affirming the potential for strategic internationalisation efforts to decentre Anglocentric conceptions of prestige and value in children's and YA literature. Ultimately, the case illuminates the resilience and vitality of minority language publishing for young people in navigating the uneven power dynamics of the global literary marketplace. It argues for greater investment in translation training, funding, and promotion initiatives to enable Welsh-originated children's and YA literature to travel further and find resonance with readers around the world.

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**Megan Farr** is a Lecturer in Publishing at Bath Spa University and a PhD candidate researching "Strategic Action for Internationalising the Children's Publishing Sector in Wales" with the University of Wales Centre for Advanced Welsh and Celtic Studies funded by the KESS2 European Social Fund and sponsored by the Books Council of Wales. She has an MA (Hons) degree in English Language and Literature from the University of Glasgow and over 20

years of experience working in children's publishing and for literature promotion charities in the UK.

## Meritxell Doñate Franch

Universitat Jaume I, Castelló, Spain

### *From Finland to the world: the translation of Mauri Kunnas' works*

Mauri Kunnas, a celebrated Finnish author of children's books, has achieved global recognition thanks to translations of his works into over thirty languages. Notably, Kunnas' illustrations serve as integral components by enriching the textual narrative and embodying iconic representations of his distinctive style. This paper delves into the translations of Kunnas' illustrated children's books and aims to identify the locations and publication timelines of these translations. In contrast to prevailing research, which predominantly scrutinizes translations from major to minor languages, this work is unique in that it explores translations from Finnish, a minor language, into various languages.

The theoretical basis for the study is Even-Zohar's polysystem theory. According to this theory, the peripheral position occupied by children's literature in the literary polysystem determines many of the characteristics of this type of literature and, therefore, the translations of these works. Moreover, the theory explains that translations hold a central position within the literary polysystem of minority languages and, conversely, a peripheral position in the case of major languages. All of this gave rise to the preliminary hypothesis underlying this study, which posits that the expansion of Kunnas' work has been influenced by its association with a minor culture. The paper also briefly touches on the concepts of agency and preliminary norms, which will be key to understanding and achieving the study objective.

The corpus for the study was collected by consulting several databases such as The Finnish Literature in Translation database published by SKS and WorldCat (an online global library catalogue), as well as the author's website and the websites of the publishers of the translated works. By categorizing the author's output and focusing exclusively on children's publications, the study identifies and uses a descriptive methodology to systematically trace the geographical and chronological dissemination of Kunnas' works. It focuses on extratextual sources and offers an insight into translation patterns by structuring the results into four different sections to offer a holistic view of the translations of Kunnas' works for children around the world and to answer the following questions: What languages have his books been translated into? Which books have been translated most often? When were the books translated? How many books have been translated in each country?

The preliminary hypothesis is partially substantiated by the findings, which reveal that, while Kunnas' works were initially translated into geographically proximate regions, subsequent translations extended to more distant locations. Consequently, the study suggests that sociopolitical and cultural factors, as well as editorial strategies such as co-edition, play pivotal roles in shaping the selection of texts for translation, particularly from minor languages.

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**Meritxell Doñate Franch** graduated from the University Jaume I (Castelló, Spain) in 2010 with a bachelor's degree in Translation and Interpreting, followed by a master's degree in Translation Studies in 2013. Fascinated by the Finnish language and culture, she spent nearly five years living in Finland, during which time she developed a deep appreciation for Finnish literature. Meritxell has had two translations of Finnish books published: Niina Mero's *Englantilainen Romanssi* (literature for adults) into Spanish and Nora Suorejegin's *Untu ja sydäntalven salaisuus* (for children) into Spanish and Catalan, her native languages. She is currently working on her PhD at the University Jaume I (Castelló, Spain). Her scholarly endeavors aim to unravel the intricacies of cross-cultural translation and to shed light on the nuances and challenges involved in transposing Finnish literature into the Spanish and Catalan contexts.

## Michalina Wesołowska

Adam Mickiewicz University in Poznań, Poland

### *Invisible Storytellers? Translation and the Problem of Authorship in Reworkings for Young Readers*

Invisibility has become a handy metaphor used to describe the specific position of the translator - often overlooked, unacknowledged, and sometimes anonymous (Venuti 2008 [1995], Lathey 2010). However, there have been opposite situations – where the translator came to the fore and the author remained secondary. In my paper, I will focus on children's books signed with the names of translators in place of those of the original authors, published in Poland in the first half of the 20th century. This issue has not yet been properly explored but only signaled (Staniów 2019: 313). The visibility of the translator with the simultaneous anonymity of the author raises questions about the prestige of the translator, his/her position in the field of cultural production, and the situation of the publishing market in the first decades of the 20th century in Poland. It is worth analysing the factors that could have contributed to such a publishing formula: genres, source languages, the policies of publishing houses, and the recognisability of the translators. On the other hand, it is important to consider how such a strategy of visibility is reflected in the textual practices in the translations themselves. Among the discussed texts there will be many that can hardly be considered 'translations proper' due to far-reaching modifications, domestication or abridgement. In general, we learned to think that „an adaptation is not vampiric: it does not draw the life-blood from its source and leave it dying or dead, nor is it paler than the adapted work. It may, on the contrary, keep that prior work alive, giving it an afterlife it would never have had otherwise” (Hutcheon 2013 [2006]: 176). The specific reversal I will be discussing makes one ask about the translator's loyalty – to the original author, the text and “an entire story-telling situation where a text is interpreted for new readers” (Oittinen 2001:84). I will also raise a question about the translators' submissive habitus (Wolf 2022) and show the adaptation as the emancipatory strategy aimed at greater recognition of their creators.

My presentation belongs to a panel “Polish Children's Literature and Translators' Strategies in the 19th and Early 20th Century”. The panel is a part of the “Half a Century of Children's Literature in Poland. Texts for a young audience in the context of power and cultural production: the recipient of literature – literature as a recipient” project funded by the Polish National Science Centre.

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**Michalina Wesołowska** is a doctoral student at the Doctoral School of Languages and Literatures and a researcher in the Children's Literature & Culture Research Team at Adam Mickiewicz University in Poznań, Poland. Her academic interests include children's literature translation studies and adaptation studies. In her BA thesis, she analyzed the renderings of girlhood in selected Polish translations of "Anne of Green Gables". In her MA thesis, she explored the relations of reading, writing and life in L.M. Montgomery's journals and fiction. Her planned PhD dissertation would focus on the L.M. Montgomery's English and Polish transmedia storyworld(s) around Anne Shirley.

## Michelle Chan

Hong Kong Shue Yan University

### *Translating Neologistic Expressions in Children's Picture Books*

Fundamentally, a picture book is a multimodal narrative that operates through the collaborations between pictures (iconic signs) and texts (conventional signs). The collaborative model of the two signs can be briefly categorized into the form of “symmetrical”, “complementary”, “expanding”, “counterpointing” and “sylleptic” (Nikolajeva and Scott, 2004). In Peter Nodelman’s terms (1988), words and pictures are working in a “combative relationship”. Hence, the translation of picture books involves not only lexical transition but also, first, reconnecting the textual and visual narrative, which the latter is conventionally heavily embedded with cultural references and significances, and second, the transference of the multimodal collaborative model in the source text. Most picture books are targeting young readers, and like other children’s reading materials, they often include neologistic expressions to imitate the growing readability of children and to entertain them with language play. It is suggested that neological expressions should be translated faithfully into the target language. Translators should preserve the neological grammar of the source text by inventing new counterparts that share the “equivalent or similar morpheme and phonemes, or they should replicate the creativity of the author with any possible elements (Newmark 1988, Salich 2020). However, neological expressions are the key for authors to create their unique fictional world. Translating or even rewriting those expressions in the target language may considerably reconstruct the text. For the purpose of understanding the translation of neologism in picture books, this presentation will look into the English, Chinese and Japanese translations of *Du Iz Tak* (2016), a book that creates a language of insects that is founded on the semiotic and phonological features of English. The structural resemblance between those neologistic expressions in *Du Iz Tak* and English is strong enough for English speakers to understand most of the content, even when the language appears to be incomprehensible on the surface. In the Chinese version of *Du Iz Tak*, the texts are translated phonologically in a new fantasized manner that the target texts reform the lexical structure and entertaining intent of the story. The Japanese version of *Du Iz Tak* is being rewritten into two Japanese letters, Hiragana and Katakana, with the former representing native Japanese words and the latter used mostly to represent loanwords. On top of that, more pictorial clues are added to the fonts and visual signs. This presentation will examine the role of neologism in picture books, their operation models along with pictorial narrative, and more importantly, using *Du Iz Tak* as an example to show the creativity and linguistic obstacles in translating neologistic expressions.

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**Michelle Chan**, who earned her PhD at Royal Holloway, University of London, is affiliated with the Department of English Language and Literature at Hong Kong Shue Yan University. Her research includes Victorian Literature, Fantasy, and Children's Literature, with a recent focus on healing and picture books, fairy tales, translating visual narratives, and transmedia presentation of children's literature. Most of her works concern how children's texts are received and reinterpreted in contemporary society. Her recent projects are related to promoting and re-examining the role of Asian children's literature in the global context.

## Naroa Zubillaga Gomez

University of the Basque Country (UPV/EHU), Spain

### *Doubly peripheral. Children's literature from and into Basque*

The study of translation of children's literature has a long history in the academic world. On a theoretical level, works such as that by Zohar Shavit (1986) have made an important contribution by identifying and establishing the characteristics and position of children's literature within a literary system. In addition, Shavit's work addressed the case of Hebrew, a minority language, and analyzed the central role of translation in the construction of a national language. Another important theoretical work on the translation of children's literature has been Emer O'Sullivan's (2000). Her work laid a fundamental foundation for the comparative analysis of children's literature and presented an interesting communicative schema in which the translator's voice was introduced. However, although studies to date have also considered the periphery, most of them have looked at cases of languages that have a national socio-political structure. Languages and cultures, if they have such a structure, are likely to be more or less involved in power relations of transfer circles. But what happens in the case of dominated languages that do not have the infrastructure and power of a nation? The aim of this presentation is to revise existing research on the translation of children's literature from and into Basque (Zubillaga, 2017), regarding interesting translation phenomena such as interference. It has been observed that interference comes not only from the original language from which the translator translates, but also from the dominant language, Spanish, which is present in the diglossic bilingual mind of the translator. Furthermore, descriptive studies have been carried out in the field of audiovisual translation for children (Zubillaga, 2022) and in the field of comics (Zubillaga, 2021), considering the somewhat complex or differentiated situation of the Basque language in relation to the dominant languages. All in all, the work of the translator in a dominated language is particularly interesting, since the voice of the "implied translator" (O'Sullivan, 2000) can be doubled when working in an environment where other dominant languages and literary systems coexist. It is concluded that most theories of translating children's literature do not take these different situations into account, and this presentation will highlight the need to consider these dominated languages, literatures and translators.

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**Naroa Zubillaga Gomez** teaches and researches at the University of the Basque Country (UPV/EHU) in the field of Translation and Interpreting. She has analyzed the translation of Children's Literature into Basque and presented her PhD on that same topic in 2013 (title translated into English: Children's Literature translated from German into Basque. A corpus-based analysis of direct and indirect translations). Her field of research also includes corpus-based translation studies and translation into Basque. She has also made some professional literary translation for children, such as the translation of Cornelia Funke's Tintenherz or Josephine Mark's comic Trip mit Tropf.

## Natalia Lazreg

University of Wrocław

*Multimodality in the translation of picturebooks. Publisher's role on the example of Polish translations of French picturebooks.*

Picturebooks constitute a multimodal space in which text, images, and sound (when they are read aloud) merge to create a unique reading experience. They pose a unique challenge not only for translators, who must preserve the essence of these complex interactions while adapting them to a new language and culture but also for translation publishers.

This case study will include my reflections from an interview with Marek Włodarski, founder of Babaryba Publishing House, which publishes Polish translations of picturebooks by the French author Hervé Tullet. This was the first from a series of in-depth interviews (IDI, Kvale, Babbie, Miński) that I plan to conduct with publishers of translated picturebooks, aimed at verifying whether publishers are aware of multimodal relationships and whether (and how) they take them into account in the translation publishing process.

To prepare well the interview, I first analysed three picturebooks by Tullet in the original French version and in Polish translation using a multimodal analysis scheme based on the typology of word, image, and sound relations by Anna Kochanowska (2021) (see also: Ketola, Kochanowska, Nikolajeva & Scott, Maćkiewicz, Bucher, et al.). This method allowed me to determine how the text co-creates the message with the image and sound and how these relationships were treated in the translations.

The interview shows how important a role a publisher can play in the process of multimodal translation of picturebooks. His/her decisions often modify the complex relationships between text, image, and sound contained in the original works, which in turn affects the reception of books by readers in the target culture.

**Natalia Lazreg** holds a Master's in French Studies and specializes in translation. She is a PhD student of media studies and social communication at the Doctoral College of the Faculty of Philology of the University of Wrocław. She published two articles in the *Academic Journal of Modern Philology*: 1. 'Monomodal and multimodal humor as a challenge in audiovisual translation: on the material of the Polish version of the French film *Le Petit Nicolas* (Little Nicholas)' and 2. 'The Translator of Picturebooks and Multimodality. Between Postulates and Reality'.

Natalia has been an active member of the Centre for Research on Children's and Young Adult Literature since 2022. She is preparing a dissertation on 'Multimodality and translation for children and young adult - based on the material of selected French picturebooks and their Polish translations'.

## Niav Fisher

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*Voices and choices: creatively and collaboratively translating foreign language children's texts with children in the primary classroom.*

Voices and Choices is a cross-border research project which will take place in schools in Derry, Northern Ireland and Donegal, Republic of Ireland in 2025. The proposed framework for investigation is a translation-based learning experience for children using translated and foreign language children's books. It aims to create opportunities for children to engage with, as well as collaboratively and creatively translate, foreign language children's texts with the support of teachers and translators. This study seeks to discover:

- 1) children's feelings, attitudes and opinions in their encounter with translated and foreign language texts; whether, when or why they might lose interest in a text or find it difficult or strange.
- 2) whether or how children's attitudes might change as they tackle a text through creative translation and what impact creative translation methods might have on their attitudes towards a text in particular and translation in general.
- 3) what support primary school children, teachers and translators might need to create a successful learning experience using foreign language texts and creative translation methods.

It may also be possible to gauge the impact of using texts that include the home languages of migrant and non-migrant pupils in the classroom, the aim being to enrich opportunities for cultural exchange. A creative and collaborative translation methodology will be used to provide opportunities for freedom of expression as well as creative writing skills, exploring issues of choice and voice and the processes of interpretation, drafting and editing.

Recent translation initiatives in England, such as those being implemented by the Stephen Spender Trust (2024), suggest children's imaginations can be fired through translation. However there remains a lack of research as to how UK and Irish children experience translation or translated texts (O'Sullivan, 2019; Lathey, 2020), which this study seeks to address.

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## Nikoletta Korka

University of Thessaloniki, Greece

### *Translations and Retranslations of Charles Dickens's David Copperfield into Greek for Children and Young People: Didactic and Pedagogic Tendencies.*

The translation of classic literature of the past centuries for the modern juvenile readership is a publishing practice that holds an increasingly large space in children's literature. We tend to regard classic works as “sanctified” texts of high prestige to such an extent that some scholars doubt the legitimacy of their adaptations, while others insist that their simplified interpretations contribute to the transmission of timeless cultural values. Given that translators, or, to put it differently, meta-narrators, must navigate the insurmountable barrier of space and time, as well as the burdensome legacy of the original texts, they usually follow two translation techniques to transfer them into a different target culture: “archaisation” and “modernization”. Such an example is the works of Charles Dickens, which receive universal recognition and have permeated every aspect of our everyday life. Having said that, although Dickens’s novel *David Copperfield* was not initially targeted for children, it has, until recently, been adapted exclusively for the young readership in the Greek literary system. On that account, we often come across manipulative rewriting of the work so that it aligns with the sociopolitical ideologies of the target culture. The aim of this research is to identify the translations of the novel *David Copperfield* into Greek and to analyze the translation techniques used by translators to adapt it for children. Different translations of the same work produced by different translators, or, in other words, diachronic and synchronic retranslations, can lead us to conclusions about the role of the translator and their translation choices, the choices of publishing houses and the perceptions we bear about childhood, and the “appropriate” children’s book in each era. Furthermore, this research takes a new look at the debate on the legitimacy of the adaptive translation of classical works of literature for children. Considering these questions, great focus was put into excerpts that have been heavily censored for ideological reasons to make the text easier to understand or more “innocent” for children by removing taboo topics, such as references about marriage, religion, the position of women in the Victorian society and children’s eroticism into the Dickensian novel. The difficulty of finding and collecting the research material, due to the outdated, out-of-print editions that have not been republished and can only be found in antiquarian, second-hand bookstores, made the recording of the existing editions particularly laborious as a task, but, at the same time, an important archival addition to the Greek bibliography. Therefore, the findings led to conclusions about the place of the children's book in the literary polysystem, and particularly within the polysystem of translated children’s literature. To that end, to enable us to comparatively examine the source text to the target texts, the research derives methodological tools from the field of interlingual translation and "Descriptive Translation Studies" and more specifically the use of Göte Klingberg’s model on culture-related references in translation of children’s literature and Peter Newmark’s model regarding the translation of material and social culture charged references.

**Nikoletta Korka** is a Postdoctoral Researcher in the Department of Early Childhood Education, Aristotle University of Thessaloniki, an Adjunct Lecturer in the Department of French Language and Literature of National and Kapodistrian University of Athens (2022-2023) and a Tenured Teacher in primary school education in Athens, Greece. She has two master degrees in Didactics of Multilingualism, Linguistic Policies (Aristotle University of Thessaloniki and Le Mans University) and in Technical Translation (University of Strasbourg). In June 2021 she completed her PhD entitled “Adaptations and Amendments in Alexandros Papadiamantis' Short Stories Translated into Modern Greek for Children and Young People” holding a scholarship from State Scholarships Foundation (I.K.Y) and in January 2024 she presented her postdoc research entitled “Translations and Retranslations of Charles Dickens’s Work into Greek for Children and Young People: The Case of David Copperfield”. Her research interests are oriented towards the translation of children's literature, comparative literature and intralingual translation for children and young people.

## Nilce M. Pereira

The State University of São Paulo, Brazil

### *Downer and Hughes's Timmy the Tug: a Translational Adventure in Word and Image*

This presentation will focus on the children's poem *Timmy the Tug* (Thames & Hudson, 2009), authored by British Poet Laureate Ted Hughes and exhibition designer Jim Downer, together with its Brazilian counterpart in Portuguese, *Marco, o Barco* (Cosac Naify, 2010), translated by the prize-winning translator Alípio Correia de Franca Neto. The publication of the first book involves a fascinating process: while living two floors above Hughes's flat in the same Georgian semi-detached building in London during the early 1950s — and with the intention to give his girlfriend a gift, as he recollects in a postface to the edition —, Downer wrote in verse form and illustrated the story of a little paddle-boat which escapes to the high seas and proves its value before bigger and more modern boats. Upon seeing it, Hughes offered to elaborate on the verses, which was accepted by Downer, but the new poem eventually got lost in Hughes's files and was only published after his daughter found it and was able to contact Downer with the good news. This story will be briefly described in order to contextualise the presentation, but emphasis will be placed on the poem itself, which will be considered in its English and Portuguese versions. Based on traditional theories of Descriptive Translation Studies, such as those by Gideon Toury (1995/2012), André Lefevere (1992), André Lefevere and Susan Bassnett (1998), Theo Hermans (2002), Anthony Pym, Miriam Shlesinger and Daniel Simeoni (2008) and later developments of these theories in the light of the concepts of multilingualism, multiculturalism, the sociological turn, and others, I examine how stylistic features of the poem (rhymes, the use of a more formal and specialised vocabulary, personification and metonymy as recurrent figures of speech, among others) were dealt with in translation as well as in which way(s) these aspects favoured the construction of meaning in each version. Downer's illustrations, reprinted and preserved in their original layout in the translated volume, will also be analysed by using the theoretical frameworks of Perry Nodelman (1988), Rudolf Arnheim (1974) and Joseph Schwarcz (1982). Compositional elements of the image, such as lines, colours, levels of saturation, etc., will be firstly observed in terms of how they were employed to represent the themes and symbolisms in the story. To give an obvious example, the boats and other objects are personified with eyes, a mouth, etc. in all the illustrations and their emotions are conveyed by means of gestures and facial expressions. But other resources such as those used to imply the development of action and the passing of time will also be considered, as they can give the illustrations a narrative quality. By portraying the characters from different points of view, in varied settings and activities, the illustrations promote movement and forge the progress of narration. Seen in a sequence they can be regarded as a parallel narrative and a visual (intersemiotic) translation of the text, whose aspects will be lastly discussed.

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**Nilce M. Pereira** is a lecturer in English Literature, Translation Studies and Image Studies at the State University of São Paulo, Brazil, where she teaches at both undergraduate and graduate levels. She holds a BA in Translation (English-Spanish-Portuguese) from the State University of São Paulo and has an MA and a PhD degree in Translation Studies from the University of São Paulo, having spent a year as a research student at the University of Surrey in the UK during the PhD programme. Her primary research interests include translation and intercultural studies; Shakespeare Studies; Victorian literature and culture; (the translation of) children's literature; and comics and graphic narratives. She has written a number of articles and book chapters on the association of the verbal and the visual in illustrated publications and on illustrations seen from the perspective of Translation Studies, as (intersemiotic) translations of the literary text.

## Nina Goga

Western Norway University of Applied Sciences, Norway

### *Paratranslating agentic relations. 22 translations of "Keeperen og havet" by Maria Parr*

The children's books by Norwegian author Maria Parr have become a welcome export article of Norwegian culture and ideas about the child. Her novels have been translated into more than 25 languages, and they have been nominated for and received international awards, for instance the Dutch Zilveren Griffel and the French Prix de Sourcière. What happens in translations when not only the verbal text is translated, but also the illustrations? Translation researchers find that, "due to commercial considerations, source text illustrations are also regularly changed out for new illustrations by an illustrator from the target culture" (van Collie and McMartin 2020, 23). This is valid not only for illustrations within the book, but is also highly relevant for book covers. Mossop (2018) suggests that "if a book cover can be said to convey the 'gist' of the accompanying text, it would seem to count as a translation" (11). To substantiate this, he refers to cover designer Mendelsund, who, according to Mossop (2018), "describes his process in a way that suggests gisting: 'pick a small detail [from the text] and allow that small detail to serve as an emblem for the whole'" (11). Hence, examining book cover design in translations could reveal how target cultures comprehend, or are supposed to comprehend, the culturally specific image of the source culture.

The export of literature is not only an export of artistic works, but may also be perceived as an export of images of specific cultures, landscapes or national identities. In the case of children's literature, where the main characters are often children, images of culturally specific childhoods can be exported. Judging by the international response to Parr's works, one may expect that the ideas of childhood that her stories suggest to the international readers can influence these readers' conceptions of the child characters' relations to the environments where the stories take place. Not only the story itself but also the supporting illustrations, including the book covers, can contribute to building these conceptions.

This article analyses the many 22 different covers of the children's novel *Keeperen og havet* (The goalkeeper and the sea) by Maria Parr. It aims to determine how the child-environment relations or assemblages are represented on the source cover and its various translations. This involves paying attention to how target cultures comprehend specific images of the source culture. The analytical and conceptual framework applied for the visual content analysis of the covers' design combines intersemiotic and paratranslation theory with posthuman and new materialism perspectives (Painter, 2019; Short, 2019).

Our analysis reveals that it is a complex task to decide about the relations between the environmental setting and the characters. The findings display that child-environment relations on the various covers are sometimes agentic, but the agentic elements are not always the same. It is not clear whether the agentic relations are related to the target culture's image of the source culture or are influenced by how the target culture is meant to support or challenge the target readers.

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**Nina Goga** is Professor of children's literature at Western Norway University of Applied Sciences. Her main research interests are environmental children's literature, ecocritical and ecodidactic approaches to children's literature. Recent publications Økokritiske dialoger (edited volume, Goga et.al., 2023), "Ecocritical dialogues in teacher education" (Goga et al., 2023), "Realisering av barns rettigheter i bøker nominert til Bokslukerprisen 2021/2022" (2023, Realization of children's rights in books nominated for Bokslukerprisen 2021/2022 [The book devourer award 2021/2022]).

## Oriane Chevalier

Université Clermont Auvergne, France

### *Feminist Translations of Chinese and Japanese Tales in the 19th and 20th Centuries in France, Spain and Northern Ireland*

What is the legacy of women translators of children's tales, who play an invisible role in transmitting a literary genre considered as minor and itself intended for a minor audience? At a pivotal time, when the Far East was opening up to the Western world, European audiences were accessing Chinese and Japanese literature for the first time through the prism of female translators. From then on, Judith Gautier, Helen Waddell and Marcela de Juan, from her Chinese name 黃瑪賽, played a pioneering role as go-betweens from East to West, translating Chinese and Japanese tales respectively for French, Northern Irish and Spanish audiences. Although this role of go-between has been "invisibilized", their presence is still visible in the body of their translations. If we compare the original Chinese and Japanese texts with their translations, it seems that the translations have freely adapted or even rewritten the original texts. But what motivates this metamorphosis of the original text? This study will examine the translation choices made by these three translators in their collections of tales, focusing in particular on the new female models for children that are created through translation. Thus, it will question the anthological selection of tales made by the translators, who have been seduced by common motifs and characters. The Japanese source corpus mainly concerns tales from the Kojiki 古事記 and the Kaguya-hime no monogatari かぐや姫の物語. On the Chinese folktale side, our analysis focuses on extracts from the Jingu qiguan 今古奇观, the Taiping guangji 太平广记, the Liaozhai zhiyi 聊斋志异 and the Soushen ji 搜神记. By comparing this source corpus with the translated versions, a typology of female characters through the prism of translation can be established.

Addressing themselves primarily to children, the translators sought to change the way future generations viewed not only China and Japan, but also the role of women, moving from object to active subject in most translations. What representations of the characters of goddesses, princesses and courtesans do these translated tales offer? How then do translations influence the representations of Chinese and Japanese women for children and the general public in Europe at the turn of the 19th and 20th centuries? A sociopoetic and comparative approach to translation will both shed light on the importance of the translator's role in the construction of the Western collective imaginary and highlight the specificity of representations for French, Northern Irish and Spanish audiences.

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**Oriane Chevalier** is a PhD candidate in Comparative Literature at the Université Clermont Auvergne. Her thesis is supervised by Professor Yvan Daniel and it is entitled "Go-betweeners from East to West: the Far East seen through the prism of five female pioneers (Judith Gautier, Amy Lowell, Florence Ayscough, Helen Waddell and Marcela de Juan)". She graduated from the École Normale Supérieure de Lyon and her research seeks to identify the characteristics of Feminine Orientalism by focusing on the relationship between Western women writers and the Far East. Her thesis looks at the diffusion of Chinese and Japanese literature by women in France, the United States, Northern Ireland and Spain at the turn of the nineteenth and twentieth centuries. She has been published in France, Italy and Romania, and she has given lectures in Canada, Northern Ireland and Portugal. She is also a translator of Chinese and American poetry into French.

## Owen Harrington Fernández

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## Pilar Alderete Diez

University of Galway, Ireland

### *A Sociolinguistic Approach to the Translation of Children's Literature: Exploring Identity Issues in the American English Translation of Manolito Gafotas*

Recent research into the translation of children's literature has revealed the value of this text type as a site where intercultural conflicts play out. In fact, because the language used in children's stories is ostensibly less abstract and nebulous than in literature for adults, translation shifts and the cultural and political motivations behind these shifts are more easily retrievable. The aim of this paper is to explore how a perceived political correctness motivated the censorship of Manolito Gafotas in the United States. Political correctness is here understood in accordance to Fairclough's (2003:17) definition as a 'cultural politics, as it focuses on representations, values and identities'.

The analysis takes a novel approach by applying a sociolinguistic framework – normally applied to spoken corpora to identify the co-construction of identity in interaction – to a written text, in this case, a children's story. The application of this framework achieves two objectives: (1) it identifies shifts in the translation of the main character's behaviour as culturally and morally motivated manipulations, and (2) it demonstrates how the context of translation becomes the very censorship machine that delegitimises the identity of the main character, and, concomitantly, the identity of the implied reader(s). If we take identity to be an intersubjective phenomenon, then any censorship of the identity of the main character necessarily shifts the identity of the implied reader(s), a double censorship carried out under the auspices of an intellectual colonisation of a Spanish text. After reporting on the results of the analysis, the paper ends by raising the question of censorship in translation, and, more specifically, in children's literature, in order to promote debate around this topic.

**Owen Harrington-Fernandez** (Heriot-Watt University) and **Pilar Alderete-Diez** (University of Galway) have been working on a project that looks at censorship in the translation of children's literature. So far, we've completed a set of analyses that identified censorial practices in the translation of Manolito Gafotas and published the results earlier this year. Our full research profiles can be found in the links below.

Owen Harrington-Fernandez –

<https://researchportal.hw.ac.uk/en/persons/owen-harrington-fern%C3%A1ndez>

Pilar Alderete Diez –

<https://www.universityofgalway.ie/our-research/people/languages-literatures-and-cultures/pilaralderete/>

## Pieter Boulogne

KU Leuven, Belgium

*From Diario di un invasione till Captain Ukraine. The Russian-Ukrainian war in (translated) comics and graphic novels*

The ongoing Russian-Ukrainian war is the main theme of a still growing number of (translated) comics and graphic novels, reaching also young adults. Pidoprygora (2023: 2) has shown that during the last decade, comics in Ukraine became popular 'as a medium that adapted American superheroes to Ukrainian contexts to mobilize their own people against the Russian oppressors.' However, when in February 2022, the war entered a more brutal phase, many new comic stories appeared, still populated by superheroes, but 'more about universal values and showing the war in Ukraine waged by the Russian Federation as a crime against humanity' (idem, 9). In these works, the Ukrainian national identity is emphasized at the level of language, in the sense that everyone speaks Ukrainian aside from the Russian military.

Building upon the insights of Pidoprygora (2023), and drawing on narrative theory (Baker 2006), this paper investigates how the experience of the Russian-Ukrainian war is depicted in comics and graphic novels that are produced and circulate outside Ukraine. To what extent do they contribute, as originals and/or translations, to the creation of a consistent transnational narrative about this war and the people of Ukraine? Special attention is paid to the representation of the ethnic diversity in Ukraine. After analyzing the comics, the attention shifts to their critical reception.

The corpus consists of comics and graphic novels about the war, such as *Diario di un invasione* (Oblomov, 2022) by Igort, *Diaries of War* (2023) by Nora Krug, *Messages from Ukraine* (University of Toronto Press, 2022) by Gregg Bucken-Knapp and Joonas Sildre, *Captain Ukraine* (Hexagon Comics, 2022) by Jean-Marc Lofficier and Costanzo, *Peremoga. Victory for Ukraine* (2022, Tokyopop), *Lower Your Sights. A Benefit Anthology For Ukraine* (2022, Made Cave Comics) and *Brothers in Arms* (2022). Also translations thereof are taken into account.

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Pidoprygora, Svitlana. 2022. 'Ukrainian Comics and War in Ukraine' TRAF0 – Blog for Transregional Research, 27.09.2022, <https://trafo.hypotheses.org/41265>

**Pieter Boulogne**, a PhD in Slavonic Studies, is Assistant Professor at KU Leuven. He teaches Russian Literature (Leuven) and trains Russian translators and interpreters (Antwerp). He sits on the Board of CETRA, of which he was Director from 2018 until 2022. His research interests are scattered over the crossroads of Russian culture and Translation Studies. Outside Academia, he indulges in literary translation and public service interpreting.

## Pilar Alderete Diez

University of Galway, Ireland

## Owen Harrington Fernández

Heriot-Watt University, UK

### *A Sociolinguistic Approach to the Translation of Children's Literature: Exploring Identity Issues in the American English Translation of Manolito Gafotas*

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Harrington-Fernandez

–

<https://researchportal.hw.ac.uk/en/persons/owen-harrington-fern%C3%A1ndez>

## Rachel Weissbrod

Bar-Ilan University, Israel

### *(In)congruence Between Publishers, Translators and Illustrators of Children's Literature in Hebrew Pre-State Culture\**

An increased interest in translators has led to a new sub-field of Translation Studies, referred to as Translator Studies (Chesterman 2009). Research in this sub-field deals, inter alia, with translators' biographies and how they affect their work. This presentation is interested in translators but also in other mediators - publishers and illustrators - involved in the book production. Historically, the presentation deals with the producers of children's books translated into Hebrew in the first half of the 20th century. In this era, children's literature played a central role in the consolidation of Hebrew culture and the creation of a Hebrew readership, first in Europe and from the mid-1920s in the Land of Israel. The fulfillment of this role was assigned especially to the publishers (such as Omanut and Shtibel) and the translators (including major literary figures such as Hebrew national poet Chaim Nachman Bialik) who were deeply involved in the Zionist enterprise and took an active part in the process of the revival of Hebrew (Shavit 1998). To carry out their mission, they domesticated the translations (Venuti 2018: XII-XIII), avoiding obstacles such as non-Jewish elements in the original texts (Shavit 2020). This applies only in part to the illustrators, whose work was oriented to European and international artistic schools. Some of them apparently "donated" their illustrations unknowingly. The illustrations were considered a vital part of children's literature, and yet they had to be carefully selected or manipulated so as not to contradict the values embedded in the translated works. This observation will be exemplified by the following examples: (1) Grimm's "Die Sterntaler" (adapted and illustrated by Tom Seidmann-Freud, translated by Chaim Nachman Bialik, published by Ofir in 1923). (2) A Hebrew version of Lewis Carroll's *Alice's Adventures in Wonderland* (translated by Arie Leib Semyatitsky, published by Omanut in 1924 with illustrations by Arthur Rackham and Charles Robinson). (3) "Die Geschichte vom Suppen-Kaspar", one of the stories included in Heinrich Hoffmann's *Der Struwwelpeter* (illustrated by the author, translated by Lili Zadek, published by Cosmos in 1941).

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\* The presentation derives from a research project financed by the ISF (Israel Science Foundation). The project, no. 375/22, titled "Anonymous Laborers': The History of

Hebrew Literary Translators in the Yishuv Period”, is carried out in collaboration with Prof. Emerita Zohar Shavit from Tel Aviv University.

**Rachel Weissbrod** is Professor Emerita in the Department of Translation and Interpreting Studies at Bar-Ilan University, Israel. She served as Department Head In the years 2012-2020. Until today, she supervised 12 PhD dissertations (5 more are in preparation) and 32 MA theses (2 more are in preparation). Her areas of research include translation theory, literary translation into Hebrew, audiovisual translation, translation of multimodal texts and adaptation. She has published in *Target*, *The Translator*, *Meta*, *Babel*, *Translation Studies*, *Across Languages and Cultures*, *JoSTrans (Journal of Specialized Translation)*, *Journal of Adaptation in Film and Performance*, *Visual Studies* and more. Her book *Not by Word Alone: Fundamental Issues in Translation* (in Hebrew) was published by the Open University of Israel in 2007. Her latest books, coauthored with Dr. Ayelet Kohn, are *Translating the Visual: A Multimodal Perspective* (published by Routledge, 2019) and *Multimodal Experiences Across Cultures, Spaces and Identities* (published by Routledge, 2023).

## Rebekka Thrainsdottir

University of Iceland, Iceland

### *The Reception of Russian Literature in Iceland: Children's and Popular Literature by Lev Tolstoy*

Children's literature forms a small part in the rich tapestry of Russian works translated into Icelandic, dating back to 1878. Many stories for children were published in magazines and weekend editions of newspapers. The number of books published in Iceland with Russian children's stories and fairy tales is limited, with a modest increase after 1980, when the publication of books for children overtook magazines. Most of this material was translated through intermediary languages. Lev Tolstoy is the Russian author with the highest number of works translated for children in Iceland across various mediums, and it was not uncommon for multiple translators to tackle the same story, leading to obvious translation variations.

The talk will give an overview of the history of Icelandic translations of Tolstoy's works for children and "popular tales" (i.e., tales for the common public), addressing why his popularity surpasses that of other Russian authors. Attention will be paid to books with Tolstoy's works, their publication, and "paratexts." The focus will be on Tolstoy's story "Where There is Love, there is God" (Где любовь, там и бог, 1885), which is a retelling of the story "Father Martin" (Le Père Martin, 1882) by the French author Ruben Saillens. At the time Tolstoy was not aware of this connection. A friend of Tolstoy had sent him a Russian translation of a story by an unknown author, presumably an English one, suggesting he should write his own popular tale based on the text. When Saillens read a French translation of Tolstoy's story, he contacted Tolstoy, accusing him of plagiarism. Tolstoy, who had not realized he was working with a story by a named author, was devastated and sent Saillens his explanations and apologies, acknowledging that his tale was nothing "but a translation and adaptation to Russian customs of your wonderful story Father Martin" [1]. Tolstoy's retelling gained great popularity. It was republished and translated into different languages, often without mentioning its origin. At least four translations/adaptations of the story exist in Icelandic, two of which will be discussed further, all made through intermediary languages.

In 1984, the story was published as a children's storybook in Icelandic translation under the title *Dagur í lífi Panovs afa* (Papa Panov's Special Day). In 2006, it was released with the title *Skósmiðurinn* (The Shoemaker), along with other short stories by Tolstoy, in a book seemingly intended for adult readers. Both publications are modeled on specific English publications. We will examine how these two editions/translations are presented and discuss them in the context of rewriting and translation. Finally, the mystery of the Icelandic titles will be solved.

[1] Никифоров, А. И. (1937) «Где любовь, там и бог». История писания и печатания, in Лев Николаевич Толстой, Полное собрание сочинений. Том 25 (pp. 681–685, here p. 681). Государственное издательство «Художественная литература».

**Rebekka Thrainsdottir** is an adjunct lecturer in Russian Studies at the University of Iceland, where she teaches courses on the Russian language, Russian literature, and Russian history. Her research interests are focused on the history and the reception of Russian literature in Iceland, be it individual authors, translators, political influence, or special trends. She has translated short stories by Aleksandr Pushkin, Isaac Babel, Ludmila Ulitskaya, and other Russian authors. Rebekka is writing her doctoral thesis, *Russian Literature in Iceland: Translation and Reception Study*.

She is a research member of The Vigdís Finnbogadóttir Institute of Foreign Languages.

## Salvatore Ciancitto

University of Catania, Italy

### *Visual retranslations of "Peter and Wendy" by J.M. Barrie.*

Illustrating children's texts is akin to translation, involving the use of resources like addition, omission, explicitation, and condensation (Pereira 2008:7). This process is an example of intersemiotic translation, requiring re-reading and interpreting the same text through various cultural, social, and linguistic systems. Retranslation Studies, which examine the reasons behind new translations, may be relevant to this process. According to Cadera (2017), a retranslation could signify a socio-historical shift brought about by a business decision and most likely connected to outside modifications in the target text's historical, cultural, and social context. This concept extends the earlier Retranslation Hypothesis (Berman, 1990; Bensimon, 1990; Chesterman, 2000), which states that the translation is likely to be more accurate the longer the time elapses between the source text and the translated version.

The paper, thus, intends to focus on the re-illustrations of J.M. Barrie's "Peter and Wendy" (1911), first illustrated by F. D. Bedford (1864–1954). "Peter and Wendy" is one of those classics for children that has been retranslated several times all around the world, and very often new sets of illustrations are provided for new editions. Moreover, "Peter and Wendy" falls into the category of "active retranslation," referring to those translations competing for the same audiences within the market (Pym, 1998, p. 82). Through the comparative analysis of illustrations from editions in the last ten years (2014-2024) under the theoretical framework of Visual Grammar by Kress and Van Leeuwen (2021), the paper wants to highlight the reasons behind the phenomenon and the possible changes in meaning implied by a new visual perspective on such a famous character. The samples have been divided thematically, and it was possible to distinguish three main trends in the illustrations for new editions: texts clearly aimed at very young readers, whose pictures are simple in colour, composition, and line; texts whose illustrations hint at a mature or adult readership, due to their sophisticated pictorial style (nuances and oblique points of view); and lastly, comics and graphic novel versions of Peter Pan., whose target readers are tendentially teenagers and young adults.

The illustration samples show that Bedford's model, depicting Peter Pan as a small child (as Barrie had described in the book), shifts towards an older version of Peter, and in some cases, his portrait shares some features with Disney's animation character. The graphic novel and comics versions show a Peter Pan character between the two forementioned figures. Finally, in the case of illustrated texts aimed at adults, Barrie's characters have been changed dramatically, and in one of the texts, we can notice that none of the characters were depicted and that the illustrations have some details at the centre of the composition. As in other studies carried out on Alice in Wonderland (Ciancitto 2023) and the Wonderful Wizard of Oz (Ciancitto 2024), there is a tendency in the re-illustration (and re-translation) process to offer examples of inter- and intra-cultural transformations, intertextual interaction, and intergenerational transmission (Kèrchy and Sundmark, 2020: 7).

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**Salvatore Ciancitto** is currently a Junior Researcher in English Language and Translation (L/Lin-12) at the Department of Humanities of the University of Catania, with a research project focused on the use of digital learning environments for EFL. He currently teaches English linguistics in the undergraduate courses in European Languages and Cultures and Sciences and Languages for Communication. He taught English in secondary school, but he had also been an adjunct lecturer of English in various departments of the University of Catania (Physics, Economics, and Medicine) for a long time. He holds Master Degrees in Conference Interpreting and Translation, as well as a PhD in English and Anglo-American Studies.

His other main research field is also translation studies, in particular the translation of texts for children (linguistically and intersemiotically), with several publications about it.

For Eliot Edizioni (Rome), he translated a series of books by K.R.G. Browne, author, and Heath W. Robinson, illustrator.

**Sandra Ljubas**

**Snježana Veselica Majhut**

**Edin Badić**

Zagreb University

*Children's classics revisited: the reception of retranslations of children's literature in Croatian cyberspace*

In the growing body of research on (re)translated children's literature, one aspect has often been overlooked: the role of readers' emotionally loaded reactions to retranslations of children's classics. For over a decade, Croatian publishers have extensively used social media platforms to announce and market newly published retranslations, attracting rapt attention from the public. As Chen (2023) suggests, first translations often serve as a childhood memory trigger, helping to build sentimental online communities based on a collective memory that is often passed onto next generations of readers. This study aims to shed a better light on the intricate relationship between the concept of nostalgia as evoked by first translations of children's books and strong reactions to retranslations by focussing on two recent Croatian retranslations of children's classics that have provoked readers' reactions in public: the 2020 retranslation of J. R. R. Tolkien's *The Hobbit* (published by Lumen izdavaštvo) and the 2022-2023 retranslation of J. K. Rowling's *Harry Potter* series (published by Mozaik knjiga). The data will be obtained through an analysis of token words, used by readers on social media platforms and message boards, which usually foster a rejuvenated appreciation for first translations and hamper the acceptance of alternative interpretations of children's classics offered by recent retranslations. The aim is to trace down recurring patterns in readers' responses by taking a closer look at all types of remarks directed at both retranslations and their (re)translators, examine the effect these responses might have produced on the reception of retranslations among readers of children's literature, as well as account for the potential rise in popularity of first translations of children's classics.

**Sandra Ljubas** holds a Master's degree in German and Swedish from the University of Zagreb, and a PhD from the University of Zadar, focusing on machine translation. Her research interests include (literary) translation studies and computational linguistics. She works as a literary translator from Swedish, Norwegian, Danish, and German.

**Snježana Veselica Majhut** is Associate Professor at Zagreb University. She holds a PhD in Translation and Intercultural Studies from Universitat Rovira i Virgili in Spain. Her main research interests lie in translation studies (in particular in cross-cultural aspects of translation), discourse analysis and broad relations of language and culture.

**Edin Badić** holds an MA in English and Swedish from the University of Zagreb, and a PhD in Interdisciplinary Humanities (Translation Studies) from the University of Zadar. His research interests include DTS, translation history, cultural translation, and translation criticism. He works as a translator from English, Swedish, Norwegian, and Danish.

## Sara Pankenier Weld

University of California, Santa Barbara, USA

### *The Best in Any Language': Vladimir Nabokov as Translator of Children's Literature*

Vladimir Nabokov's youthful translation of Lewis Carroll's *Alice's Adventures in Wonderland* into Russian has been called the best translation of *Alice* into any language. This may seem surprising from a translation theorist who later seems to reject translation and pedantically translates Alexander Pushkin's poetic masterpiece *Eugene Onegin* into unrhymed English, even as he penned the lines (perfectly observing the *Onegin* stanza's form): "What is translation? On a platter, / A poet's, pale and glaring head, / A parrot's screech, a monkey's chatter, / And profanation of the dead." Such later views against translation notwithstanding, in his own earlier youthful days, Nabokov engaged in a true tour de force of creative translation in transposing *Alice in Wonderland* into Russian as *Ania v strane chudes* (*Annie in the Land of Wonders*). In this paper, I argue that Vladimir Nabokov was at his best as a translator while translating for children. Many factors contribute to this fact, including his own youthful bravado and determination to undertake a formidable challenge, the fact that he was translating from English into his own native Russian idiom, and that he had not yet evolved his later views on or against translation and engaged in various scholarly polemics about these. However, this paper will also argue that the age of the intended audience (and the translator) liberated Nabokov from the intellectual strictures of his own later pedantry and brought him into the realm of playful, native, and nostalgic childhood language associations that unlocked his creativity as a writer and translator. Furthermore, I will argue that, in numerous novels to follow and for the rest of his life, Nabokov continued to translate aspects of Carroll's masterpiece of children's literature into literature for adults.

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**Sara Pankenier Weld** is a Professor of Russian and Comparative Literature at the University of California, Santa Barbara. She researches childhood and children's literature across national and disciplinary boundaries, particularly in Slavic, Scandinavian, and North American contexts, as demonstrated by her two books, one recently republished in Russian, and numerous articles and book chapters on a variety of topics. She is currently completing a book on childhood in Vladimir Nabokov's writings and is now planning another related to this talk on the influence of Alice in Wonderland on Nabokov's writings. Since 2023 she is the President of the International Research Society of Children's Literature, after serving on its Board since 2019, and hosting the 2023 IRSL Congress at UC Santa Barbara.

## Sarah Goulding

Heriot Watt University, Scotland

### *Storybooks and translanguaging: From the classroom to the family*

The majority of deaf children are born into hearing families; as a result, they may not automatically be exposed to a natural visual language such as British Sign Language (BSL) from birth. This paper will explore how hearing parents of deaf children use multimodal picture books to develop their own translanguaging approaches within the family setting. Translanguaging describes the linguistic repertoire of a person: for deaf people and those hard of hearing translanguaging has, whether positively or negatively, been integrated into everyday communicative life to create meaning (De Meulder et al., 2019).

Research into the use of multilingual picture books in English and Spanish has shown the positive impact translanguaging approaches have on language and literacy development. These include the multimodal use of reading, speech, movement, text, and illustrations to repeat and practice languages which can enhance a child's linguistic repertoire. Tentative research into translanguaging approaches in BSL and English in the classroom have demonstrated the potential of adopting translanguaging methods to develop language and literacy skills (Swanwick, Wright and Salter, 2016). The key difference between these approaches is that within the Spanish-English dyad parents often have one language as a heritage language while the other is the dominant language of the country of residence. For deaf-hearing families, hearing parents are new learners of sign language and therefore can lack the skills and confidence in teaching and sharing the language with their child.

Deaf children of hearing parents are at risk of language deprivation which has significant consequences across various domains such as cognitive and emotional development (Caselli, Pyers and Lieberman, 2021). Parent and child co-reading of picture books offers a natural way to support the parent child attachment relationship, alongside developing communication and language skills. However, translanguaging has yet to be explored as a way of understanding deaf-hearing family dynamics, especially when it comes to understanding how hearing parents of deaf children can use a translanguaging approach to help them begin to navigate and migrate towards Deaf communities and culture.

I will report on the preliminary results of an online survey exploring hearing parents' shared reading experiences with their deaf child and their use of translanguaging approaches within the home. I will then present a multimodal analysis of example picture books such as "What the Jackdaw Saw" by Julia Donaldson, exploring how these picture books, which incorporate BSL within the text and illustrations, could be used to develop translanguaging as a tool to develop a family's linguistic repertoire.

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**Sarah Goulding** (she/her) is a second year PhD candidate at Heriot Watt University in Edinburgh. Her research focuses on deaf-hearing families and how children's literature can be used to facilitate exposure and understanding of Deaf culture, sign language and d/Deaf identities. Prior to this she worked as a Specialist Social Worker with the Deaf Community and her social work career spans 10 years within the charity sector. Sarah also holds various volunteer roles within the university and external charities. In 2022 she completed a Masters in Applied Social Research at Stirling University. Sarah is hearing and holds level 3 in British Sign Language.

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**Snježana Veselica Majhut**

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**Sandra Ljubas**

*Children's classics revisited: the reception of retranslations of children's literature in Croatian cyberspace*

In the growing body of research on (re)translated children's literature, one aspect has often been overlooked: the role of readers' emotionally loaded reactions to retranslations of children's classics. For over a decade, Croatian publishers have extensively used social media platforms to announce and market newly published retranslations, attracting rapt attention from the public. As Chen (2023) suggests, first translations often serve as a childhood memory trigger, helping to build sentimental online communities based on a collective memory that is often passed onto next generations of readers. This study aims to shed a better light on the intricate relationship between the concept of nostalgia as evoked by first translations of children's books and strong reactions to retranslations by focussing on two recent Croatian retranslations of children's classics that have provoked readers' reactions in public: the 2020 retranslation of J. R. R. Tolkien's *The Hobbit* (published by Lumen izdavaštvo) and the 2022-2023 retranslation of J. K. Rowling's *Harry Potter* series (published by Mozaik knjiga). The data will be obtained through an analysis of token words, used by readers on social media platforms and message boards, which usually foster a rejuvenated appreciation for first translations and hamper the acceptance of alternative interpretations of children's classics offered by recent retranslations. The aim is to trace down recurring patterns in readers' responses by taking a closer look at all types of remarks directed at both retranslations and their (re)translators, examine the effect these responses might have produced on the reception of retranslations among readers of children's literature, as well as account for the potential rise in popularity of first translations of children's classics.

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## Stephanie Louise Anderson

Germany, in affiliation with the University of Glasgow, Aarhus University and Tilburg University

### *"Hey, I know that story!" – Second Language Acquisition through Familiar Stories*

In a time when children can let their phones translate anything they want with one touch, these innovations unearth questions concerning children's language acquisition and how to inspire their language learning, specifically within the educational setting. Statistically, the English language constitutes the most spoken language in the world, not only considering native speakers (L1) but also second language learners (L2) (Lesso, 2023). Children in Germany learn English from as early as the third grade in primary school (age 7) mostly with the help of specifically designed text- and workbooks. For the construction of these educational tools, Elley and Mangubhai posited early on that "high-interest story reading has an important role to play in second language learning" (1983: 53). This strategy can be challenging as stories that are interlinguistically translated and adapted to facilitate L2 learning might lose the heart and playfulness of the source text. By taking the German classic "Die kleine Hexe" (1957) by Otfried Preussler and its English adaptation "Die kleine Hexe: The Little Witch: Englisch lernen für Anfänger & Erwachsene geeignet" (2001) translated by Anthea Bell and illustrated by Winnie Gebhardt, this analysis will explore which linguistic tools and narrative choices were applied to reshape the story into an educational workbook and how this influences the reader's engagement with the text. This comparative analysis will introduce the topic by reflecting upon the tensions between the pedagogical versus the aesthetic view within the intersection of translation and children's literature studies. Applying Maria Nikolajeva's approach to translation strategies (2006) to specific chapters of the book will reveal the implied translator's narrative and linguistic choices, and their purpose as it relates to the reader and their language acquisition. Finally, I will discuss the relevance of adapting recognisable stories for L2 learning and how this method can be incorporated into the digital age.

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**Stephanie Louise Anderson** (she/her) is currently pursuing an Erasmus Mundus International Master's degree in Children's Literature, Media and Culture in affiliation with the University of Glasgow, Aarhus University and Tilburg University. Stephanie Louise holds a Bachelor's degree in Current English Linguistics and Literary Studies from the University of Mannheim. Her bilingual upbringing and her work as a translator has inspired her academic interests in the field of translation studies, its intersection with adaptation studies and queer young adult representation. In her free time she is passionate about creative writing and has had her poetry published, including most recently her poem called 'Sisterhood' in the creative writing series FIXATIONS at the Girl Museum.

## Timothy Sirjacobs

KULeuven, Belgium

### *The Double Lives of Invisible Storytellers: Genre-status and (In)visibilities of Dutch Translators of Francophone Belgian Comics in Transnational Power Relations (1970-2000)*

In her monograph titled 'The Role of Translators in Children's Literature: Invisible Storytellers' (2010), Gillian Lathey writes the following: "Children, unlike most adults, may well remain unaware that they are reading a translation. In the opinion of many commentators and translators this is entirely appropriate, hence the domestication that masks the foreign." (198) Yet what happens to (para)textual translator visibilities if a genre initially conceived for a younger public broadens its target audience beyond (parents and their) children?

The late 1970's were indeed marked by such a diversification within the Francophone Belgian comic book. Long conceived and considered as industrialized children's literature (Habrand et Durand, 2018, 460-461), this decade saw the exploration of new themes and graphic styles. These efforts – which were heavily influenced by changes in the French approach to the genre initiated almost a decade earlier – mainly revolved around the '(A suivre)' comic magazine, issued by Francophone-Belgian publisher Casterman. The cultural status of the magazine and the comics presented within it had a vast impact on translators. No longer anonymous in-house employees with varying language skills but self-employed specialized translators, they could now enjoy paratextual recognition for their work, an intellectual acknowledgement until then reserved for translators of prose and poetry. Yet like in France, only a certain segment of comics saw their status reviewed upwards (Heinrich, 2017, 8), leaving the same translators largely paratextually invisible when working on comics for young(er) readers.

In this paper I will apply both Freeth's (2022) model of paratextual visibilities and the contextualization of translation strategies suggested by Ramière (2019) to a case study of Dutch translations of Francophone Belgian comics. In doing so, I will look at the interplay between multiple simultaneous translator visibilities in transnational processes of comic translation, and how these translations redefine texts for children and young adults.

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**Timothy Sirjacobs** studied French, German and Dutch literature at the Vrije Universiteit Brussel (VUB) and the Heinrich Heine Universität (HHU). After obtaining his teaching diploma, he began his PhD at KULeuven under the joint supervision of Elke Brems, Reine Meylaerts and Stéphanie Vanasten. As part of the BELTRANS project (KU Leuven, UCLouvain and KBR), he is exploring intra-Belgian translation flows between 1970 and 2020, with a particular focus on poetry and comics.

## **Tuva Haglund**

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## **Jana Rüegg**

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## **Malin Nauwerck**

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### *A New Capital from a New Centre? World Literary Awareness and the Astrid Lindgren Memorial Award (ALMA)*

Sweden currently awards the two largest literary prizes in the world – the Nobel Prize and the Astrid Lindgren Memorial Award (ALMA). ALMA was founded by the Swedish government in 2002, and has during the last decades become an increasingly powerful state agent on the international literary scene for children's literature (Van Meerbergen & Johansson). This is made possible by Sweden's robust, if semi-peripheral, positioning within what is typically described as a transnational literary system (van Es & Heilbron; see also Casanova).

In *Prizing Children's literature* (eds. Kidd & Thomas), Abbie Ventura argues that international literary prizes for translated literature, including ALMA, "reflect more than challenge the dynamics of privilege" (32), and that "international and cultural diversity in children's literature is exclusively defined by representation of the First World" (36). In the case of ALMA, there is however reason to problematise a common critique of presumed Western universalism, monoculturalism and lack of diversity. Several measures to avoid the enhancing of power dynamics within the global field, seem to have been taken in the construction of the prize. This includes its unique international nomination process, and the fact that it can be awarded not only to authors and illustrators but also "storytellers" and reading promoters, which creates opportunities to among the laureates include languages and countries without a strong textual literary tradition. Between 2003 and 2024, the ALMA award has been granted to 24 laureates from 17 different countries; twelve men and eight women as well as four organisations who promote reading.

Our starting point is that ALMA was founded and established in a cultural context of postcolonial awareness (Nikolajeva) following an international debate about diversity and identity in children's literary prizing (Aronson; Davis Pinkney). We further suggest that ALMA has sought to integrate an understanding of children's literature as world literature (Damrosch) in its conceptualisation and image-building.

In this paper we examine this image-building through ALMA's own marketing and self-presentation. Our study is based on a qualitative selection of ALMA-published material, sourced from the website [alma.se](http://alma.se) and the Instagram account "Astrid Lindgren Memorial Award". Using critical discourse analysis we investigate the material with a focus on the concepts of translation and transnationalism in relation to humanistic values of children's literature and children's reading. We argue that ALMA's communication of these values aims

to generate credibility and demonstrate that ALMA has prestige to confer. Therefore it should be understood as a manifestation of cultural capital (English), which mirrors the current doxa of the international field of children's literature, and plays a critical role when Sweden through the ALMA award operates globally from the semi-periphery.

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**Tuva Haglund** holds a PhD in literary studies from Uppsala University, and works as a researcher at the Swedish Institute for Children's Books. Her research focuses on children's literature and reading. Together with Nauwerck, she is currently leading the project "Mothers, Power and Mothering in Contemporary, Nordic Picturebooks".

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**Malin Nauwerck** holds a PhD in literary studies from Uppsala University, and works as a researcher at the Swedish Institute for Children's Books. Since 2020, she is the PI of interdisciplinary project "The Astrid Lindgren Code", which focuses on Lindgren's stenographed original manuscripts using digital methods.

## Ulf Norberg

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*Retranslation as a way to do justice? The Bill Bergson/Kalle Blomqvist detective books by Astrid Lindgren in new English translations.*

Retranslation has been a recurrently addressed topic in Translation Studies during recent decades. Concerning children's literature, the discussion on retranslation has often been centered around classical works (by Andersen, Carroll and others) that often have been retranslated a number of times, to certain languages well over 10 times. A manifold of relations between retranslations and first translations/previous retranslations have been discerned, concerning a multitude of actors and contexts (Veselica Majhut et al. 2023). Retranslations of non-canonized children's books do exist, even if these are rare, sometimes as a result of their author being highly consecrated. One such case is the English retranslation of the Bill Bergson (first translation name) / Kalle Blomqvist (retranslation name) mystery book series by Swedish author Astrid Lindgren, originally appearing in 1946-1953. The retranslations of the three books by Susan Beard appeared in 2017. Here, two reasons for retranslation seem to coexist, namely, to pay the original tribute by a close and competent rendering and to adapt the text to today's young readers. In two earlier articles, I have described these books as being extremely rich in (mostly minor) humorous effects (children imitating adults' voices, hyperboles, repetitions spanning into leitmotifs, style contrasts and parodies, etc.), which in the first English (and German) translations from the 1950s and 1960s were not always rendered (Norberg 2018, 2021). In this paper, I discuss the status of a retranslation of a literary work, where it is clear, given the somewhat dated contents and milieus, that it will have difficulties in addressing young readers of today, but which is written with the verbal equilibristic of a very visible narrator, and which therefore poses the retranslator challenges on different levels at the same time. Preliminary findings indicate that the retranslator has had to balance in different ways between renderings aiming for "true" representations of all the style and humour effects mentioned above, and a renewal for new audiences.

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**Ulf Norberg** holds a PhD in German linguistics from Uppsala University, Sweden. Title of dissertation: *Übersetzen mit doppeltem Skopos: Eine empirische Prozess- und Produktstudie* (2003). He now lectures in translation theory and practice at the Institute for Interpretation and Translation Studies, Department of Swedish and Multilingualism, Stockholm University, Sweden. In the field of translation of children's literature, he has published on the following topics: voices and imitation, non-standard forms of reported discourse (in translations of Swedish author P.O. Enquist into French and German), humorous elements (in translation in books by Astrid Lindgren), as well as translation of children's literature between closely-related languages (Norwegian, Swedish).

## Valérie Alfvén

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## Malin Podlevskikh Carlström

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### *The Why and How of the Late Translations of Alfie Atkins to Russian and French: A Pre-translation Genetic Dossier*

Alfons Åberg, or Alfie Atkins as he is called in English, is a famous Swedish children's book character created by author Gunilla Bergström in 1972, when the first book about Alfie was published. The Alfie Atkins series consists of 26 books, and books about Alfie have been translated into 40 languages and dialects. Despite Alfie's great popularity all over the world, the first translations into the two major languages French and Russian came in 2020 and 2022 respectively. Interestingly, the same three Alfie-books have today been translated into the two languages, raising suspicions of collaborative practices as co-edition or co-production.

Much research in the history of translations focus on the genetic translation process, i.e. Genetic Translation Studies (GTS) (see e.g. Nunes et al. 2021) but as far as we know very little research has been devoted to the why of, or the reasons behind, a translation in a genetic perspective. Some studies are looking closer at cultural mediators as "key figures in literary and cultural history" (Meylaert et al. 2017: 67) or at the trajectory of an author within another literary system through "multiple mediatorships" (Schwartz 2017), but few studies are tracking the pre-translation genetic of a translation. By integrating ethnographic fieldwork (such as e.g. interviews), this study is a tentative reconstruction of post-translation documentation with the aim to establish why Alfie reached the French and Russian book markets so late, but also the events that led up to the translations.

Furthermore, from a transnational literary perspective and considering translation as a cultural product, it is particularly relevant to consider the delayed translation into these important literary fields. Indeed, Alfie Atkins and his father may be seen as "representatives of Scandinavian social democracy" (Waage 2015: 234) or proposing a Swedish representation of childhood. Our research questions are therefore: 1) How and why this series was translated to Russian and French? 2) Who took the initiative to the translations? 3) Why were they translated so late? 4) Is this an example of a collaborative practice? The pre-translation genetic dossier we propose may contribute to understanding the social and cultural delay of the translations.

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**Malin Podlevskikh Carlström** is an associate senior lecturer at the Department of Languages and Literatures, University of Gothenburg, Sweden and an affiliated researcher at the School of Languages and Translation Studies, University of Turku, Finland. She has a PhD in Slavic languages and a master's degree in translation. Her research interests cover intertextuality, contemporary Russian literature, Swedish literature in Russia, and a wide range of aspects related to translation reception.

**Vanessa Joosen**

Peter Fivez (Co-author, non-presenter)

University of Antwerp, Belgium

*Mapping translation trends with digital tools and distant readings strategies*

Literary traditions are not just shaped by what is produced in a given country, region or language, they are also influenced by transnational exchanges and translations. As we know from the work of leading scholars like Zohar Shavit, Gillian Lathey and Emer O'Sullivan, translations have played an important role in shaping the norms for the content and form of European children's literature since this discourse became institutionalized as a literary field. This paper starts from the ambition to gain a better understanding of large-scale flows and trends in translations in children's literature since the eighteenth century. It first considers what methods scholars have already used to study these trends. The second part of the presentation offers a hypothetical consideration of what would be possible using current digital tools and distant reading strategies to consider how texts and illustrations have travelled internationally and how they have influenced the target culture. My paper considers how digital tools can help to understand which topics and styles have been favoured in that selection process (and vice versa, which have been rejected or ignored), and how they may assist researchers in mapping the institutional factors that may have played a part in the selection process. In a third step, I consider what the hurdles are in achieving this large-scale understanding of translation currents on a European or even global scale. Amongst others, I will consider what digital archives are currently available and in what format. The presentation is mostly conceived as a conceptual, methodological paper. Rather than pitching traditional research methods and comparative analyses through close reading against distant reading methods, I argue that close and distant reading methods can complement each other in getting a better understanding of how translations have helped to shape the histories of children's literature in an international context.

**Vanessa Joosen** is professor of English literature and children's literature at the University of Antwerp. There she led the ERC-funded project "Constructing Age for Young Readers" (2019-2024) and organises the annual Children's Literature Summer School. Vanessa Joosen is the author of, amongst others, *Critical and Creative Perspectives on Fairy Tales* (2011), *Wit als sneeuw, zwart als inkt: De sprookjes van Grimm in de Nederlandstalige literatuur* (2012, *White as snow, black as ink: Grimm's fairy tales in Dutch-language literature*), *Adulthood in Children's Literature* (2018) and co-author of *Age in David Almond's Oeuvre* (2023). She edited *Connecting Childhood and Old Age in Popular Media* (2018) and together with Gillian Lathey, she co-edited *Grimms' tales around the globe: The dynamics of their international reception* (2014). Her research interests include fairy tales, age studies, translation studies and digital humanities. Vanessa Joosen is currently the vice-president of the International Research Society for Children's Literature.

## Vinicius Pereira Coelho

Universidade Federal de Santa Catarina (PGET / UFSC – Brazil) & Université Paris 8 (France)

### *Performing Picture books*

The relationship between text and image in picture books seems to favor a poetic space that proves fruitful for theatrical performance and creation, coming close to how theatrical texts work. By definition, picture book narratives are a hybrid form, known as iconotext, with an inherent interaction between image and writing. In an experimental approach, my research articulates the composition of picture books and its performance on stage, regarding the transposition from one medium to another as a translation process. More precisely, I have been working with the picture books "Jack & Jim" by Kitty Crowther and "The Suitcase" by Chris Naylor-Ballesteros, through creative workshops with children aged 8 to 10 and carried out in the program of the La Commune - CDN d'Aubervilliers theater (France). Bordering Paris, Aubervilliers is a vibrant city, where more than 110 languages are spoken, as 36% of the population being foreign-born – an essential specificity that is taken into account in my research.

Exploring strategies for transposing iconotext to the stage, from and through the children's interpretive gaze, I seek to explore points of contact between intersemiotic translation and theatrical semiology from the perspective of Adaptation Theory. In this way, I investigate how to orally interpret the written text (dialogues and narration) as well as the paraphrases of the images, how to incorporate the sequence of still images into the kinetics of the scene, among other procedures, in order to understand which of them are most effective for transposing the iconotextual substance into theatrical three-dimensionality. As such, my research experiments with the performative potential of the picture book, considering it as an artistic object and dramatic text in the broadest sense. In order to reflect on the articulation between iconotext and scenic performance, I mainly consider different studies on the composition of the picture book – particularly in confluence with theatrical mechanisms.

In this paper, I focus on some of the methodological challenges of my doctoral research in Translation Studies, concerning processes of retextualization and intermedial creation. I seek to understand what performative issues are at stake in the process of transferring a children's book to the stage, in terms of the relationship between text and image, but also of how to integrate and privilege the performative dimension of my research in the documentation, analysis and format of the thesis itself. The challenge, then, is to give free rein to the creativity of the reflective process, without it being diluted into a total aesthetic subjectivity of an artistic gesture, or, on the contrary, hindered by an overly rigid procedure. In this sense, my research protocol is established by an interdisciplinary approach and according to the specificities of different fields: children's picture book analysis, intersemiotic translation, theory of adaptation and theatrical creation. Despite the diversity of the artistic works produced in this field, there are still many paths to be explored and questions to be investigated with regard to the intersemiotic approach to Translation Studies through research-creation.

**Vinicius Pereira Coelho's** current research focuses on picture books and contemporary theater for youngsters. He is a PhD student in Translation Studies at Universidade Federal de Santa Catarina (PGET / UFSC – Brazil) and Université Paris 8. He holds a master's degree in Children's Literature from Université de Lille – France, a Bachelor of Arts – French Studies at Universidade Federal de Santa Catarina (UFSC), and a BA in Performing Arts at Universidade do Estado de Santa Catarina (UDESC). Furthermore, he is an actor, director, translator and playwright, and co-founder of the migratory international collective A Ursa de araque (Brazil-France-Spain-Poland). He has worked between Latin America and Europe in a variety of interdisciplinary artistic fields.

## Virginie Douglas

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### *Translating the voices of characters “between languages” in teen and young adult fiction*

Translating for children and young adults has never been a simple task; but it has become even more complex now it addresses the current generation of young adults, marked by the postcolonial context from which it has emerged. The very idea of a uniform, univocal society has nothing to do with a young person's experience today: instead of a juxtaposition deemed obsolete, there is a hybridisation – even a métissage – of cultures which is particularly well illustrated in the language of young people. In young adult fiction especially, the use of first-person narrators results in the creation of a language that is all the more musical and innovative as it is not smooth and unambiguous, but either shaped by orality (Todd Hewitt in Patrick Ness's *Chaos Walking* trilogy, 2008-10) or infused with other dialects or (vernacular) languages (the Geordie dialect in David Almond's *A Song for Ella Grey*, 2014; Hindustani in Salman Rushdie's *Haroun and the Sea of Stories*, 1990).

My premise is that the polyphony and multiplicity of adolescent voices in recent and contemporary novels addressing young people suggests a new approach to translation for this readership. Children's literature relentlessly portrays young people who are “between languages”, to borrow Amanda Murphy's expression, with young characters often represented as embodiments of translanguaging (Bernardo in Candy Gourlay's *Tall Story*, 2010), or else as literal or figurative translators, whether in realist or non-mimetic fiction (Shofiq in Jan Needle's *My Mate Shofiq*, 1978; Standish Treadwell in Sally Gardner's *Maggot Moon*, 2012, “a whizz at hearing words”). Youngsters are recurrently depicted as particularly gifted at navigating languages and moving between cultures, an ability that reflects the inbetweenness of adolescence.

Children's and YA fiction is still too often defined as a minor literature. I propose to emphasise the significance and value of being minor (as defined by Deleuze and Guattari) by applying Lawrence Venuti's concept of “minoritising translation” to teen and YA fiction. Taking the relation between dominant and dominated languages as his starting point, Venuti puts this approach into practice both in the texts he chooses to translate – more often located on the periphery than in the literary canon – and in the way he translates them, highlighting their otherness, strangeness and cultural difference.

Focusing on the aforementioned examples and others, taken from British teen and YA fiction from the 1970s to the present, and from their translation into French, I will show how minoritising translation can become a space for linguistic creation based on the difference, foreignness, and hybridity of young diverse voices. But it also presents many challenges and stumbling-blocks, as Gaëlle Rey's French translation of Alec Wheatle's *Liccle Bit* (2015, *P'tit Bout*) and his other Crongton novels has shown, sometimes even leading to partial untranslatability, as in the case of novelist and poet Benjamin Zephaniah.

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## Wai On Law

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### *Roald Dahl's voices in Chinese: A study of two of his translators and their translations*

This study will include four Chinese translations of Dahl's children's books, with special relevance to neologisms, and a stress on the translators. It will investigate the background and habitus of two Chinese translators, and how the Chinese translators re-create the creative language in the light of their translation norms. Their paratexts, if available, will be examined as sources of support.

The research objective is to explore the field, agency, and habitus of two notable Chinese translators of Dahl's children's books, as well as their translation norms in their treatment of the creative language of the English texts. This study is different from previous studies in that the emphasis is on the translators themselves, which is rarely found in the existing literature on Dahl's translation. In assessing the translation of creative language in Dahl's works, the yardstick will be the translators' own norms as found in their paratexts or habitus.

In a somehow similar study, Lathey (2006) selected and reviewed examples of historical and contemporary prefaces to translated children's books published in the United Kingdom. Translators for children seem to be the most transparent of all (Lathey, 2006, p. 1), as prefaces to translated children's texts are rare. Yet, she concluded, there is considerable evidence in these prefaces that translators are active and creative mediators. (Lathey, 2006, p. 16) In a sociological approach, Chung (2013) applied Bourdieu's concepts of "field," "agency," "habitus," and "capital" into the fantasy fictions market in Taiwan, highlighting the role of translators as social agents. This paper will follow her analytical framework, but shift the subjects to two Chinese translators of Dahl's works.

The analysis results could highlight the importance of considering the translators' habitus in evaluating the adequacy of their translation, especially when there are stark contrasts in form or content between the source and the target texts. They could also shed light on the relationship between the translators' field and their capital.

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A practice translator and interpreter, **Wai On Law**, Kurt is specialised in English to Chinese Christian translation. He has published about ten translated works in Taiwan and Hong Kong. Academically, he formerly worked as Associate Lecturer of Chinese Studies at the University of St Andrews in the United Kingdom, and Lecturer of Translation (English and Chinese) at the Chinese University of Hong Kong. His research interests include pedagogical lexicography, translator studies, translation policy, literary translation, and translation pedagogy. He has published a number of journal articles internationally. Two of his recent published journal articles are: 'Dictionary Use Training in Secondary School EFL Textbooks in Taiwan' (forthcoming). *Lexikos*; 'Taiwan's Road to Bilingualization: A Translation Perspective'. *Journal of Translation Studies*, 8(1), 2024.

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*A LOOK AT THE 'OTHER' WORLD. DUTCH-LANGUAGE CHILDREN'S AND YOUTH LITERATURE IN CZECH TRANSLATION*

Since the beginning of World War II (for Czechoslovakia in September 1938), Dutch-language children's and youth literature has been translated into Czech. Within these translations, we can distinguish five groups. The first group concerns a very small number of works translated before 1948. These are some works written by the Socialist writer Nienke van Hichtum (1876-1939) and a translation of the mini-novel *Saïdjah and Adinda* from 'Max Havelaar', internationally the most famous novel by Multatuli (ps. of Eduard Douwes Dekker, 1820-1887). Interestingly, the latter was used as a booklet for Red Cross youngsters. In the period 1949-1989, i.e. the period of communist rule when Socialist Realism was the prevailing literary norm, adventure novels by Johan Fabricius (1899-1981) and children's literature by the Dutch-Caribbean writer Miep Diekmann (1925-2017), who was a friend of the main Czech translator Olga Krijtová (1931-2013), were mainly published. After the so-called Velvet Revolution of November 1989, the picture changed drastically. From the mid-1990s, commercially oriented books for toddlers broke through, such as the series on 'Het Muizenhuis' by Karina Schaapman (\*1960), or 'Miffy' by Dick Bruna (1927-2017). This is still a major part of in Czech translated Dutch-language books. Via Francine Oomen (\*1960), the genre of girls' novels also made its appearance in the Czech Republic. The last, and by far the largest group of translated Dutch-language children's literature, concerns taboo-breaking novels. These range from essentially very 'innocent' stories such as 'Plaster' by Anna Woltz (\*1981) about complicated family relationships resulting from divorces, to partnerships unthinkable in many Central European countries such as the homosexual in 'King & King' by Linda de Haan (\*1976) and Stern Nijland (\*1976), and Guus Kuijer's (\*1942) 'Polleke' about the immigrant problem, among others. In the Czech literary field, Dutch-language literature for children and especially teenagers became more or less synonymous with taboo-breaking literature. The contribution looks at the evolution of the Czech view of Dutch-language children's literature through translations and reviews of those translations.

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*The Journey of I Am Hua Mulan into America: The Translation and Publication of the Postmodern Chinese Picturebook*

Transnational children's picturebooks play an important role in helping children grasp the diverse cultural tapestry of our planet and build their intercultural understanding. However, non-Western picturebooks face challenges when entering the global market. When translated into other regions, they have to navigate the balance between remaining faithful to the original text and resonating with the target audience, all while contending with commercial pressures to cater to Western readership preferences. Over the past decade, Chinese picturebooks have embraced postmodernism, witnessing a surge in exceptional original works skillfully integrating postmodern devices with the essence of Chinese literature and art. The high-quality postmodern Chinese picturebook *I am Hua Mulan* acts as a unique case for researching the transnational journey of Asian postmodern picturebooks into the global market. This picturebook, written by renowned Chinese children's author Qin Wenjun and illustrated by Chinese British artist Yu Rong, was originally published in China in 2017 by China Children's Press Publication Group. The American edition, translated by British translator Helen Wang, is available through Reycraft Book, a publisher specialising in multicultural children's books in the United States. The original Chinese edition is regarded as a representative postmodern picturebook in China. It challenges traditional linear narrative conventions by employing a dual narrative and fold-out design to tell a contemporary Chinese girl's dream encounter with the ancient Chinese heroine Hua Mulan. However, some of these postmodern highlights are not fully retained in the American edition.

Applying Emer O'Sullivan's (2019) children's literature translation map, this study analyses the translation and editorial practices of the postmodern feature in the *I am Hua Mulan's* American edition, going beyond the text to wider socio-cultural contexts. It finds that postmodern characteristics of the book might be omitted, simplified, purified, and substituted due to the consideration of the implied readers' cognitive abilities and cultural backgrounds, and the wider ideological, cultural, and economic factors. The findings further reveal that the American edition might be seen as a commodified representation of Asian culture within the American children's book market, rather than appreciated for its postmodern aesthetic qualities. This research emphasises the importance of greater approaches to dealing with the translating and publishing processes that recognise and appreciate high-quality Asian picturebooks for their innovative narrative qualities. It also sheds light on the inherent imbalance in power dynamics within the Western-dominated global children's book market and suggests the need of 'multidirectional flow' of children's picturebooks within the market (Shin-Wen Sue Chen, 2019).

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